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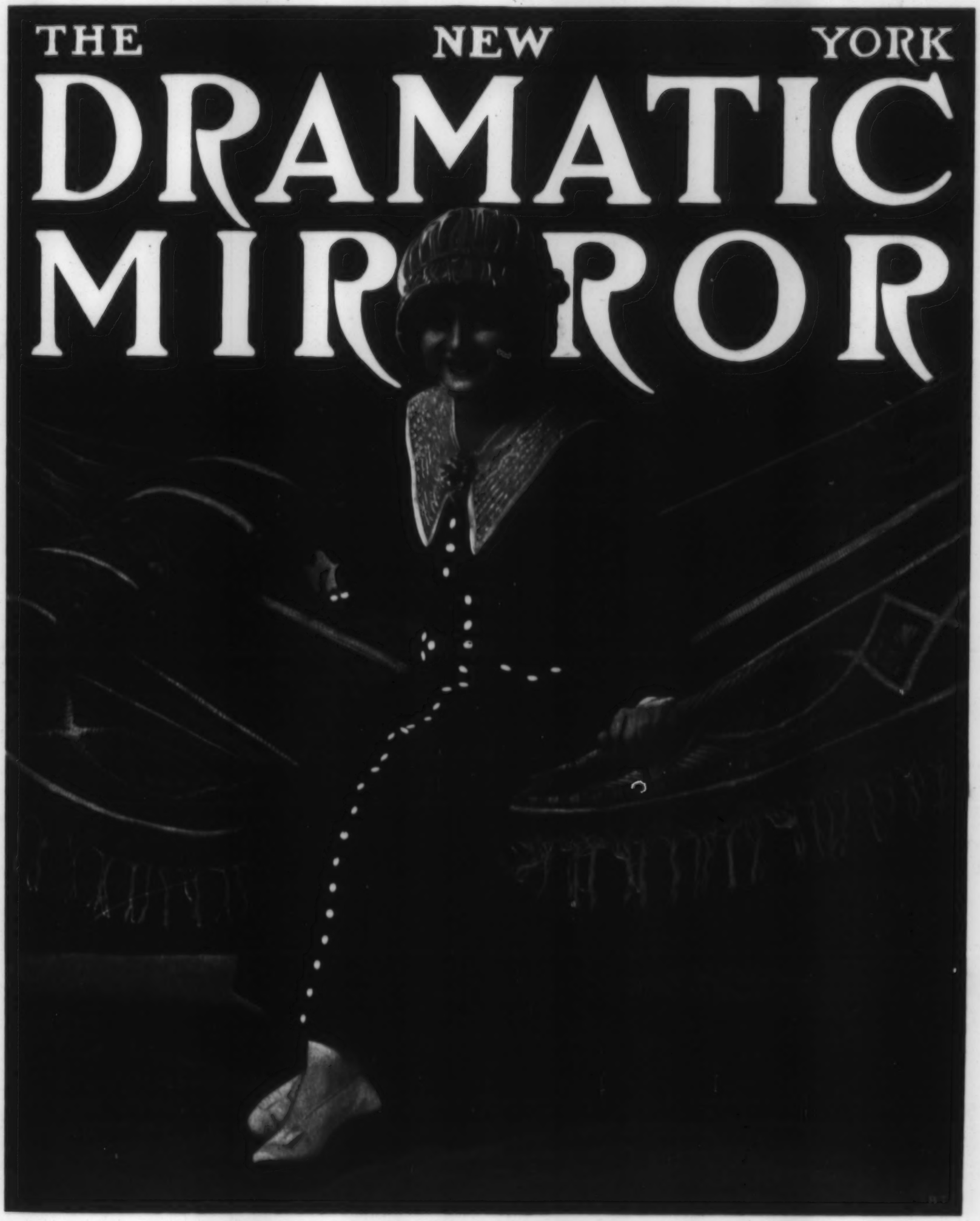
THE NEW YORK DRAMATIC MIRROR



MAUD GILBERT

Bessie Clayton, American and European Danseuse

ANTOINETTE WALKER

FRANCINE LARRIMORE

FRED NIBLO

ETHEL WRIGHT

EDWIN H CURTIS
STAGE DIRECTOR COLUMBIA THEATRE STOCK CO. WASH. DC

AGNES MARC

VIVIAN MARTIN

FAMILIAR FACES IN THE THEATRE

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXVII NEW YORK, WEDNESDAY, MAY 22, 1912 No. 1744

Strindberg

THE DEATH of AUGUSTE STRINDBERG has naturally let loose a flood of comment upon him and his gloomy plays. Although in this country we know STRINDBERG in the library more than in the theatre, the undeniable power of his dramas and the force of his predominant conviction cannot have escaped the reader. Owing to his own unhappy disposition and to his unfortunate experiences, he believed implicitly that "the female of the species is more deadly than the male," and he wrote one tragedy after another to teach this doctrine to a somewhat dissenting world.

The mental attitude that produces such propaganda is quite subversive to progress. The war of sexes is degrading, retrogressive, unnatural and unnecessary. In union there is strength, and without it there is a variety of what GENERAL SHERMAN concisely and correctly called hell. The world is full of noble, high-minded women, performing the duties and assuming the responsibilities of the helpmate, although we don't hear any too much about them. In passing it is interesting to note that when writers concerned themselves with chivalry—which meant largely chivalry to women—they produced some of the most inspiring literature ever penned. For proof turn to SPENSER and his contemporaries.

The chief value of STRINDBERG and his kind lies not so much in the pessimistic things they say as in the healthy opposition they rouse. The world needs a harrow to break up the crust of dead ideas every Spring and give the lovely new revelations a chance to burgeon in the sunlight. In performing this lowly function STRINDBERG had his use in the world.

A Literary Union

DETAILS of the impending Authors' League were published in THE MIRROR last week. The proposed organization of the literary muse's apostles has created quite a stir on our modern Olympus, and furnished the vigilant paragrapher with a new idea to embroider according to his humorous fancy.

In simplest terms, the wielders of the mighty pen are organizing for the purpose of forcing publishers to observe a code of justice outlined by the League. No doubt, every author—as well as every would-be author—has suffered through the tardiness of editors in returning manuscripts or checks and in publishing manuscripts even after they have been paid for. Such a trove of gems is poured upon the editorial desk every day that it is possible for the presiding genius to store away a goodly supply of very passable literary minerals for use in emergencies. Exactly this happens in nearly every sanctum in the land, and against this the League protests. The editor is safeguarding himself, and just how it can be prevented is not quite clear, unless each author sets his own time limit on his manuscript for its return or publication. That does not require the service of the League.

As for any standardization of terms to authors, that appears even more futile. The value of a manuscript is more unstable than the most erratic variable known to the science of algebra. It depends largely upon the magazine, frequently upon the season of the year, profoundly upon the spirit of the writing, considerably upon the artistry of the writer, no less upon the length of the contribution, and, perhaps, most of all on the reputation of the author. Every manuscript has to be considered individually when it comes to adjusting its market price, and the most omniscient and industrious appraiser would be swamped if he undertook such a task.

On the other hand, many publishing houses display little consideration to men who submit their wares. It certainly is well within the province of the Authors' League to spread the knowledge of what may be expected from such places, although it certainly would be an unwise step to attempt any concerted boycotting. To learn that his methods were considered unjust in comparison with the usual procedure of his kind, would be enough for a sagacious editor to right himself instanter.

So far as it applies to dramatic manuscripts, the League has a right to demand more expedition on the part of readers. Manuscripts have been known to remain for months quiescent in a manager's cabinet, more or less patiently waiting the final yea or nay which seals their fate. This is doubtless excessive in the ordinary run, but in any case is unpardonable.

Such unbusinesslike proceedings the League may conscientiously remedy, but any attempt to settle the plays which a manager shall produce, or the price he shall pay for them, would constitute an intolerable infringement on his rights. This control of the market is not so impossible as it may sound, if the League ever gets firmly centralized, and it is, therefore, a danger not to be minimized at the outset. Exactly this condition has prevailed in Paris, thanks to a similar organization.

American Tastes

ON ANOTHER PAGE readers will find a frank expression of opinions by two well-known persons who do not gaze with approving eye upon the taste of their contemporaries in the arts they represent. REGINALD DE KOVEN has always stood for the finer form of musical entertainment in this country, and BESSIE CLAYTON has been the exponent of finished dancing.

More than this, MR. DE KOVEN argues for comic opera not only as an end in itself, but also as a step toward the establishment of grand opera in English. His assertion concerning the retrogressive effect of the GILBERT and SULLIVAN operas on the development of musical comedy will doubtless cause some surprise, but he has not deviated from the fundamental facts of the case, as everybody must agree.

A direct or implied arraignment of American tastes by such authorities as MISS CLAYTON and MR. DE KOVEN carries sufficient weight to merit meditation and honest introspection by the individuals comprising that curious abstraction called "the public."

Forthcoming Features

THE NEXT ISSUE of THE MIRROR will follow the custom of the paper in containing a resumé of the year. The productions and revivals of the first-class New York theatres will be tabulated, with a record of the length of each engagement. The figures will show how the season compares with its predecessors. THE MIRROR of June 12 will pay special attention to vacation news.

A series of articles in preparation for later numbers deals with the prevention of fires in theatres and with the proper sanitation of theatrical buildings. Following these articles, other subjects of similar interest are to be discussed by authorities.

Interviews with and special articles by prominent players, dramatists and others identified with the stage in its higher endeavors will be continued as heretofore.

Attention is also called to the change in style of handling news matter, inaugurated within the past few weeks, and to the addition of various news departments not hitherto covered systematically by other papers.

THE USHER

FROM CHATTANOOGA, TENN., comes the story of a troupe of actors who were stranded during a tour of Forty-five Minutes from Broadway. As Chattanooga is rather more than forty-five minutes from Broadway, and as the final pay-day was not observed with the usual ceremonies, the penniless Thespians were dropped upon the kind mercies of the residents of the city. The narrative continues:

"In the aggregation, which was operating under the management of the Katzes-Phelan Stock Company, were twelve chorus girls, much younger than the usual run of read, not one of them being over seventeen years of age. Recognizing the dangerous position of these young girls, left in a strange city without money and in debt to their landladies for a week's board and lodging, a philanthropic attorney, George D. Lancaster, inaugurated a subscription to send them home. Over $400 was raised. The Elks' Club gave $100, the Knights of Columbus $125, and some gentlemen of the Mountain City Club, a local organization, gave $200. With this fund the girls were given tickets to their homes in Boston, their debts in Chattanooga were paid, and enough money was furnished each to provide for the expense of eating while en route home.

"Seven young men, who were left in the city by the failure of the attraction, organized a benefit dance which was given at the local military armory. The Chattanooga people responded liberally to the sale of tickets, and the actors realized enough money to pay their way to other points where they expected to obtain new positions.

"A misunderstanding as to the contract under which the production was playing at the local Bijou Theatre and the indebtedness of the company to the Jake Wells Company, which controls the theatre, were responsible for the failure of the company which had come South for a three weeks' engagement on the Wells Circuit."

♠

James Halleck Reid was recently haled before the dispensers of justice on the charge of pirating his own ideas. Years ago—in 1880 to be accurate—it seems that Mr. Reid deserted Minneapolis to seek his fortune in the East. Agnes Herndon offered to pose as his first stepping stone by producing some of his plays in order to give him whatever publicity there was in it. Mr. Reid, acquiescing, wrote out a receipt for $500 which he presented to Miss Herndon while she presented The Ex-Convict, La Belle Marie, and two other dramas to the public. She played The Ex-Convict under various titles for ten years. In 1907, however, Mr. Reid composed another drama, called The Little Outcast, which bore a striking resemblance to The Ex-Convict. Miss Herndon has now enjoined its performance on the grounds that she holds the rights to the earlier drama. Mr. Reid replies that as The Ex-Convict was not copyrighted, he could not legally dispose of the rights to Miss Herndon.

♠

At the memorial service for Henry B. Harris, on April 28, in the Hudson Theatre, one of the most affecting speeches was delivered by Richard A. Purdy, of the Green Room Club. His words that called up vivid remembrance, follow:

"I remember the pleasure and the pride Mr. Harris took in this splendid theatre. He spoke to me of it many times, and it seems to me now to be speaking eloquently of him from every nook and corner.

"I suppose a great many in this audience as they entered here to-night, conjured up in their mind's eye, as I did, the picture of the dignified manager, who, on many an opening night, was wont to greet us in the lobby there, and many like myself, perhaps, fancied that they felt again the hearty hand clasp and saw again the genial smile that will welcome us no more."

♠

A very graceful little speech Lewis Waller made after the third act of The Explorer, on its opening night at Daly's. "Don't be alarmed," he said as the applause subsided, "for I'm not going to make a long speech. I simply want to thank you for your cordiality, and to tell you how much pleasure I shall take in letting Mr. Maugham know that you like his play."

Mr. Waller discovered the next morning, if he did not already know, that the applause was all for the actors, and not for the author.

♠

As a final encore to one of his popular numbers in The Quaker Girl, Clifton Crawford makes a speech which runs something like this:

"Enough is enough, and too much might be too much. Which reminds me of the mouse who found his way into a wine cellar where a leaky cask was residing. Sipping a drop of the escaping beverage, the mouse smacked his lips and said, 'Um-m. That tastes good. I must have two or three more.' The two or three more tasted even better, and the mouse continued his dissipations for several minutes. Then imbued with the spirit of the occasion, he clambered to the top of the cask, sat up on his tail, and shrilly squeaked, 'Now, where's that blooming cat that is looking for me?'"

♠

Not everybody is salaried for going on a skate. It sounds very improper, of course, but that is the way Eleanor Christy is earning a cheerful competence at the Moulin Rouge. Her performance on the ice in the last act of A Winsome Widow is quite the most sensational feature of the whole gay entertainment. Her press agent avers that she has refused an offer of $500 a week to skate in Berlin, and will remain at the Moulin Rouge as long as A Winsome Widow survives. She is nineteen years old, and was graduated from the St. Nicholas Rink.

The ice over which she skims is not of the Eliza-crossing-the-Ohio variety, but a bona fide product of the refrigerator which Florenz Ziegfeld installed beneath the stage. The paradoxical success of a frost has reconciled that manager to his new title, the iceman of Broadway.

White, N. Y. ELEANOR CHRISTY

♠

In view of the Browning centenary, readers who pick up *Simmon's Magazine* for May, will turn with interest to Agnes Cameron Watson's discussion of Browning's work as a "Play-Maker." She tells about the performances of Strafford, Pippa Passes, A Blot in the 'Scutcheon, Colombe's Birthday and In a Balcony, besides adding sound comments on their dramatic qualities. She also quotes an interesting letter written by Charles Dickens in 1842, concerning The Blot in the 'Scutcheon. It is appended herewith:

"Browning's play has thrown me into a perfect passion of sorrow. To say that there is anything in its subject save what is lovely, true, deeply affecting, full of the best emotion, the most earnest feeling, and the most true and tender source of interest is to say that there is no light in the sun, and no heat in blood. . . . I know nothing that is so affecting, nothing in any book I have ever read, as Mildred's recurrence to that 'I was so young—I had no mother.' I know no love like it, no passion like it, no molding of a splendid thing after its conception, like it. And I swear it is a tragedy that must be played; and must be played, moreover, by Macready. There are some things I would have changed if I could (they are very slight, mostly broken lines); and I assuredly would have the old servant begin his tale upon the scene; and be taken by the throat, or drawn upon by his master, in the commencement. But the tragedy I never shall forget, or less vividly remember than I do now. And if you tell Browning that I have seen it, tell him that I believe from my soul there is no man living (and not many dead) who could produce such a work."

♠

A remarkable performance of The Merchant of Venice was given in Vancouver, Wash., on April 25, by pupils from the State School for the Deaf. Not one of the eighteen actors can hear, but they are particularly proficient in the art of pantomime. They also built the stage, painted the scenery, and made the costumes for the production.

The orchestra, which could not be heard by the actors, was made up of pupils from the State School for the Blind, who could not see the actors. In the audience were pupils from both schools. The deaf could watch the performance, and the blind could hear only the oral synopsis of scenes as they were read by Professor Thomas P. Clarke, superintendent of the School for the Deaf.

Surely, Shakespeare is rarely put to such a test.

♠

In the first act of The Talker, Florence Malone, in the title-role, had delivered a tirade on the subject of a woman's right to the pursuit of a full-blooded career. In the oration she displayed a gorgeous vocabulary and some high-flown notions.

"O-o-o-h," remarked a man in the audience to his wife.

"O-o-o-h," said Tully Marshall on the stage to Miss Malone.

Could anything more succinctly indicate the remarkable naturalness of the dialogue which Marion Fairfax contrived for that scene? She used the very word that a man had actually used, to exhibit the exact state of mind that the talker's rhetoric has really produced on him.

♠

At the meeting of the National Federation of Theatre Clubs, on May 5, James W. Osborne was speaking of the price of admission to artistic theatrical performances. He illustrated it with the anecdote of a Southern colored lady who was selling kisses at a church fair for one dollar, two dollars and three dollars. A prospective customer inquired the difference in commodities that warranted this scale of prices.

"Well," explained the exponent of subsidized ocsulation, "foh one dollah, I doan give no 'sistance. Foh two dollahs, I gives a little 'sistance. But foh three dollahs, I makes myself puffectly ridic'lous."

AMERICAN AND EUROPEAN DANSEUSE—BESSIE CLAYTON

MISS CLAYTON would be down presently. So said a diminutive person in callboy's uniform. His air of majestic authority left no doubt that his prediction would presently become a fact.

Meanwhile, there was plenty to watch, for the orchestra had just opened its brazen throat to begin the overture, and the members of the opening chorus were gathering in the wings, some of them engaged in adjusting the final details of their giddy costumes. Lew Fields was strolling casually about with a paternal word here and there, keeping an eye open to see that things were where they belonged. Just how he could tell would have mystified any stranger, because the conglomeration of scenery, tables, chairs, benches, light stands, and chorus was sufficiently confusing to an inexperienced eye. Apparently all was satisfactory, for his calmness was unruffled, and an air of content reigned over the entire region.

Everybody appeared to be on excellent terms with his neighbor, and the friendliness was elastic enough to include even an alien. Possibly it was curiosity, but at least it was not disquieting. Even the imperial Lillian, as she surged past, cast her customary languishing glance over her shoulder. Miss Russell was one of the last of the famed ones to arrive. Already, Frankie Baily in her gorgeous canary yellow unwrinkled raiment was flirting openly with the tiny callboy, William Collier and Helena Collier Garrick had exchanged the time of day, George Beban was bouncing about worrying over a new bit of business which was to be introduced, and Joe Weber came rolling out of his dressing room, waving his bandana handkerchief.

Up toiled the curtain, and the chorus before and behind the scenes lifted up its voice in melody. Under cover of the commotion, Miss Russell stood behind one of the wings limbering up her larynx with a series of throaty trills, while in another distant corner Signor Romeo was performing the same service for his legs by leaping up and down on his toes.

A gentle voice said, "I am Miss Clayton," and forthwith the other entertaining things in the Broadway Theatre faded into the background.

In the lee of some packing boxes stood some little green chairs destined for use in a later scene, but eminently suitable for an interview meantime. Depositing herself upon one of them, Miss Clayton laid down her proposition: "Americans do not understand real dancing." It came out flatly and unequivocally, but without any tinge of peevish complaint. Miss Clayton's wide blue eyes under her yellow ringlets were perfectly frank, but unclouded by any querulousness of disposition.

"We don't understand dancing on this side of the Atlantic. In Paris, Berlin, Vienna, St. Petersburg, and London, it is highly valued. It is an art just as much as singing or acting, and has to be learned at the expense of just as much labor and thought. European stages are built for dancing, and that alone shows the difference between America and Europe in this matter."

Directness is evidently Miss Clayton's leading trait. She sits up straight, and she speaks out straight, with the authoritative air of one who is vitally interested and knows her subject from A to Z. She indulges in none of the frills of behavior or ideas that one might perhaps expect of a ballerina.

"Dancing is held in such high regard in Paris, where I have spent most of my time, that it is a necessary accomplishment for every girl, no matter if she stands in the rear row of the chorus. You should see how they work at it. One little girl that I know spends six hours every day practising in the theatre. She is only thirteen years old, but she came from London to study in Paris, and that is the way she goes at it. Her name is Queenie Hall, and I unhesitatingly predict that she will be heard from in a few years.

BESSIE CLAYTON

"You know that a dancer's career is comparatively short. In Russia, I believe, they are pensioned at the age of thirty, but up to that time it means one continuous struggle. They are training every moment. Every muscle must be kept at its maximum of strength and flexibility."

This should appeal to our college athletes, for they know something of the inexorable rules of the strenuous months before the last game permits them to celebrate the season's end by eating pastry, sitting up after ten o'clock, and other similar dissipations.

"American chorus girls are pretty—they are remarkably pretty—but they are devoid of ability or ambition. Who ever heard of their voluntarily coming back to the theatre at ten o'clock in the morning to learn anything about the art of dancing? They don't want to exert themselves, and they don't have to do so. In Europe, they wouldn't be tolerated; they could not hold a position without far more ability than any of our girls choose to show." Here is an indictment of the American ballet, which is worth the attention of aspiring devotees of Terpsichore. Unfortunately, it is based on truth, as anybody may observe by watching the antics of the chorus in almost any American musical comedy.

"Any girl anxious to become a dancer, I should first advise to make sure she has a constitution strong enough to stand it—especially a strong heart. Then she should go to a good ballet master. Unfortunately there are few such on this side of the Atlantic. Under his direction, she must practise faithfully and conscientiously until the day arrives when she is really fitted to perform in public.

"When I first went to Paris after learning everything I could over here, I studied for four months, spending three or four hours every day. My friends were astonished at the progress I had made in that time. That is why I recommend European teachers above American."

As Miss Clayton's attention was distracted for a moment, Lillian Russell swept past, towing the autocratic callboy, who was performing the office of train-bearer. In passing some of his favored associates, he bestowed upon them a condescending wink, intimating that as soon as the train was safely housed in its shed, he would be ready to frolic with them. The passage of this pageant was evidently a local joke, for it left a wake of smiles and chuckles, subdued so as not to interfere with George Beban's activities before an appreciative audience.

Other affairs disposed of, Miss Clayton returned to the discussion. "I arrived in Paris at just the psychological moment. Europe was dance crazy—and still is, for that matter. But Paris had tired of classic dancing, which consists really of posing, and I introduced a livelier style, which hit the fancy of the city and made me the vogue instantly. Everything seemed to come my way, and of course I was very happy.

"The directors put on special dances for me in the most elaborate fashion, and with an almost reckless disregard for expense. For instance, there was The Mad Pierrot, which requires two hundred and fifty people, three sets of scenery, and an orchestra of fifty-five pieces. It took thirty-five minutes to perform, and cost $70,000 to mount. Thousands of tiny electric bulbs were used by the ballet and in the scenery. There were eight toe dancers besides myself. It made an enormous hit, and when Mr. Shubert saw it, he opened negotiations to bring it to New York. He gave up that plan, I suppose, on account of the expense. And yet I think that it would have been as successful here as Sumurun proved to be.

"Sumurun was much better done in Europe than in New York, and New York liked it so well that I feel sure The Mad Pierrot would have created a sensation. Another dance that I should like to try here is Rialon, which I did at the Colosseum in London, on the same bill with Sarah Bernhardt. That represents a new art, with a setting in black and green. We stayed four weeks at the Colosseum. Bernhardt was there two weeks longer. That was a wonderful bill, because she refused to allow any cheap acts on the same programme. She received $4,000 a week, and besides her there were Cissie Loftus, Gus Elen, Pulaski, and others well known in England.

"I want to come over here again when Martin Beck opens his new theatre, which I understand is to be run like a European house. Meanwhile I must go back to fill some contracts which I postponed in order to lengthen my stay here at the Broadway Theatre." The public will certainly be glad to see Miss Clayton at the house now being built.

"American orchestras are terrible," added Miss Clayton, thoughtfully. "They get more money and give less satisfaction than those in Europe. Over there, you see, an artist of any kind is willing to

(*Continued on page* 11.)

PLAYS OF THE WEEK

"BETWEEN TRAINS."

Sketch in one act by John Stokes. Produced at the Fifth Avenue Theatre on May 13.

Joseph Doris ..... John Stokes
Minnie Doris ..... Edith von Bulon
A Visitor ..... Madame Besson

John Stokes, the author of A Regular Business Man, with which Douglas Fairbanks recently made a phenomenal hit at the Fifth Avenue Theatre, is now presenting himself in another comedy sketch from his own pen. While not so contagious in its comedy, Between Trains is based on an excellent idea and makes a real comment on life. In conception it surpasses A Regular Business Man, but in treatment it falls short of its predecessor.

Joseph Doris came home from work in a pleasantly expectant mood, because his wife was a good cook. On this particular day, however, Minnie had lingered so long to gossip with sociable neighbors that dinner was not even started. Irritated by this lapse, John upbraided his wife, who retorted by throwing a teacup at his head. For this John struck her, and Minnie settled into stony anger, declaring that she would leave him. At this unhappy crisis in walked a stranger who was searching through the village for a bite to eat, to pass away the time between trains. Being a talkative lady, she commented on the cheerfully homelike air of the house, pointed out the individual excellencies of her host and hostess, and then let them into the secret of her life. She was going back to Oklahoma to marry her divorced husband, from whom she had separated after a tempest in a teapot similar to the storm in the Doris home. Counseling them that "bear and forbear" is the price of domestic bliss, she hastily departed, leaving John and Minnie to forgive and embrace.

So far as the invention is concerned, the only objection lies in the similarity of the two stories; that sounds like too much of coincidence. The acting is not equal to the plot. Mr. Stokes worked intelligently, but without much finish, and Madame Besson read her lines charmingly, if sometimes with too many facial gymnastics. Edith von Bulon was very stilted. The setting, it may be added, was entirely lacking in atmosphere. Despite its obvious defects, however, Between Trains is a valuable bit of dramatic writing, built of solid material. Its faults can easily be trimmed off.

MATINEE OF MUSIC AND DRAMA.

The Musicians' Club of New York held a matinee at the New Amsterdam Theatre on May 17, arranged by the president, David Bispham. It was exceedingly interesting, for some of the best American talent contributed, and its only drawback was the length. From the twelve numbers of the first part it is a difficult task to pick out only a few for special commendation, where each had its own particular attraction. Sidney Homer's delightful "Banjo Song" by David Bispham was charming in spirit, Leontine de Ahna sang with a superb air of repose, and the same quality somehow got into her work. Albert von Doenhoff was simply delightful with his easy vivacity, the Flonzaley Quartette gave their usual admirable performance, and Hans Kronold played with his characteristic sympathy.

The numbers on this part of the programme follow: Organ solo by Clarence Eddy, Festival Prelude and Fugue on "Old Hundred," by Clarence Eddy; Musical Art Quartette in "Roslein Dreie," by Brahms, "Der Abend," by Brahms, and "Es Ist Verrathen," by Schumann; songs by David Bispham, "Banjo Song," by Sidney Homer, "When I Was a Page," by Verdi, and "Danny Deever," by Walter Damrosch; polonaise by Madame Berenice de Pasquali, "Mignon," by A. Thomas; piano solo by Albert von Doenhoff, "Staccato Etude," by Rubenstein; string quartette by the Flonzaley Quartette, "F Major," by Dvorak; "Walter's Prize Song," from Die Meistersinger, by Frank Ormsby; songs by Leontine de Ahna, "Von Ewiger Liebe," by Brahms, "Es Blinkt der Thau," by Rubinstein, and "Der Freund," by Hugo Wolf; 'cello solo by Hans Kronold, "Larghetto," by Mozart, and "Chanson Louis XII.," by Couperin; chorus by the Lyric Club of Newark, "Ave Maria," by Henry Holden Huss, and "The Water Fay," by Dr. Horatio Parker; organ solo by Dr. William C. Carl, "Concerto in D Minor," by Handel. The accompanists were Winifred McCall, Ward C. Lewis, Harry M. Gilbert, William Y. Webb, and Ivan Eisenberg. The Musical Art Quartette consisted of Mrs. Edith Chapman-Goold, Ellen G. Learned, William Wheeler, and Edmund Jahn. The Lyric Club of Newark, N. J., was directed by Arthur D. Woodruff, and the incidental solos were by Grace Kerns and Mrs. George W. Baney.

The second part of the programme included a violin solo, Beethoven's "Romance in F," by Florence Austin, and a piano solo, "The Moonlight Sonata," by Egon Putz, for prologue and epilogue. Between them came the presentation of Adelaide, a drama in one act by Hugo Muller, adapted by David Bispham. The cast follows:

Ludwig von Beethoven ..... David Bispham
Frau Fadinger ..... Mrs. Thomas Whiffen
Clara ..... Grace Hornby
Frau Sephere ..... Mrs. Edward C. Goddard
Franz Lachner ..... Horatio Rench
Adelaide ..... Mrs. Teresa Maxwell-Conover

The sketch simply pictures Beethoven's life, his misery in his deafness, his paternal love for Clara, and his affection for Adelaide. David Bispham did some effective work in the role of the master, and his attitudes were frequently chosen to recall familiar paintings. The difference between the professional work of Mrs. Whiffen and Mrs. Maxwell-Conover, contrasted with the rest, separated the cast very distinctly. What they lacked in dramatic training, however, Grace Hornby and Horatio Rench made up in their agreeable rendering of Beethoven's songs. Mr. Rench has a voice that, though not always pleasant in quality, expresses a strong personality and is decidedly interesting.

DALY'S—"THE GREAT GAME."

Drama in one act, by W. Cronin Wilson. Produced by Lewis Waller, on May 16.

I. Marsh ..... James Finlayson
Bill Hamlin ..... Frank Woolfe
Snippy ..... Lewis Broughton

As a curtain-raiser to The Explorer, Lewis Waller has added a well nigh perfectly acted sketch of the tense detective variety. The three characters are all vividly drawn, the situations are extremely dramatic, and the action is as rampageous as the most strenuous spectator could desire.

Bill Hamlin, having murdered a man on one of his burglarious trips, was hiding in a mean house at Tilbury Docks, where his only line of communication with the world was Snippy, a petty thief. In a rather long but otherwise admirable exposition all this is set forth, along with the disclosure of the "scurry-hole" through which Bill is to make his way to the river in case of emergency. To them comes a detective, masquerading as the young Scotch nephew of the absent landlady. With the innocent unconcern of a countryman he engages in artless conversation with men, and elicits from them all the information needed to prolong the scene, playing upon the emotions of the murderer at the same time. When the two hungry criminals are investigating the contents of his bag, the detective quietly picked up Bill's revolver, and when Bill had dug down to the handcuffs at the bottom of the bag the detective forced Snippy to put them on Bill's wrists. Master of the situation, he marched Bill away and left Snippy to moralize as he could on the efficiency of the British detective service.

Of course there are weak points in the invention. Bill, for instance, would never have left his pistol lying about, and probably would not have allowed Snippy to handcuff him. Theatrically, however, all that is satisfactory enough in a sketch of this kind.

Nothing but praise can be given to the three men in the cast. Frank Wolfe, in a sort of Bill Sikes make-up, showed the audience a big, brutal, starving, suspicious, desperate law-breaker, and Lewis Broughton skillfully portrayed a contrasting type, the petty thief, more wary, more at ease, and far less courageous. James Finlayson had an excellent opportunity, which he did not miss, for developing two characters in his one role—the simple, naive Scotchman and the artful, determined detective. The remarkable thing is that he managed to do them both at the same time. Not once did the trio break the theatrical illusion of the piece.

The Great Game is more valuable as an effective theatrical concoction, of course, than as a realistic picture of life, but in its class it stands high.

CHILDREN'S MATINEE.

Before a slender audience, largely composed of patrons whose toes swung clear of the floor, the stars of the next generation played two sketches based on famous stories by Charles Dickens. The juvenile cast was none too familiar with the rather bookish and stilted lines of Old Scrooge and Pickwick Papers, but they worked hard. They were considerably superior to the excessively bad stage-management.

Between these two sketches Alphonse, the mimic, and Wilmer Winn, a dancer, entertained with their specialties. Mrs. Wolfe is presenting the Dickens programme, and the Children's Theatre—hitherto the Carnegie Lyceum—is under the management of Wolfe and Galwey.

BRADY MAY CONTEST ELECTION.

William A. Brady announces his intention to contest in the Supreme Court the legality of the recent annual Actors' Fund election, claiming that proper notices of nominations were not posted as required, and that the regular ticket was unlawfully changed only a few days before the election.

"RECREATION NUMBER," JUNE 12.

THE MIRROR of June 12 will pay special attention to the recreation and vacation plans of actor folk. Players are invited to send in brief outlines of how they will spend the Summer, together with pertinent photographs for possible use.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—Held by the Enemy was presented in true military style by the stock company last week. Theodore Friebus as Colonel Brandt played with admirable force and intensity; James J. Ryan as Surgeon Fielding sustained his part in an able manner; Robert Vaughn as Lieutenant Hayne was splendidly effective; Julian Noa satisfied in the comedy juvenile role; Priscilla Knowles completely won the hearts of her audience in an earnest portrayal of Eunice; Angela McCauli infused proper vivacity into the part of Susan, and Kate Blancke gave a sympathetic performance of Aunt Sally. The rest of the cast were Jack Bennett, William H. Evarts, Jerry Kellar, J. H. Green, E. W. Wilson, Harry Clarens, Louis Wolford, and John Davies. This week, The Thief.

BROADWAY.—The engagement of the Aborn Opera company came to an end on Saturday night, after one week of Hansel and Gretel. Mama's Baby Boy, successful in Philadelphia, will open at this theatre on Saturday.

GRAND OPERA HOUSE.—The Black Patti Musical company, headed by Madame Sissieretta Jones and Julius Glenn, entertained large audiences last week. On Monday, Andrew Mack appeared again in Tom Moore to a big house. Next week, James K. Hackett in The Grain of Dust.

METROPOLIS.—Cecil Spooner's Stock company offered a capital performance of The Fortune Hunter, Miss Spooner as Betty and Frederic Clayton as Nat scoring especially. The others, all deserving of praise, were Phillip Leigh, Hal Clarendon, Joe Foley, John Beck, Kenneth Clarendon, James J. Flanagan, Mike Tully, Howard Lang, Neil Burton, Edward Nelson, L. J. Fuller, Ricca Scott, and Violet Holliday. Seven Days is this week's programme.

MANHATTAN OPERA HOUSE.—Paid in Full was adequately presented last week by Harry Clay Blaney's Stock company, the cast including Clifford

Bruce, Bernard McOwen, William Riley Hatch, Curtis Benton, Alma Belwin, Harriet Ross, and Marie Greyber. Alias Jimmy Valentine is the current bill.

PROSPECT.—Lovers' Lane was creditably revived by the stock company. Paul McAllister, Edward Keane, Irene Timmons, Madeleine Delmar, and Carrie Lamont won especial honors, and praiseworthy work was also done by Henry Crosby, Harmon MacGregor, Cecil Owen, Elbert Benson, Eleanor Goodspeed, Moe Silverman, Grace Angele, Bessie Rogow, Gertrude Blanchard, Margaret Lee, Dickie Delaro, Lois Clarke, Beatrice Harroun, and Florence Moore. This week, D'Arcy of the Guards.

WEST END.—The Corse Payton Stock company offered The House Next Door during the second week of their engagement here, opening to good business, which continued despite discouraging weather conditions. The cast included Lee Sterrett, Mrs. C. Wade Daniels, Edna Earle Andrews, Thurston Hall, Frank Armstrong, Langdon West, William Holden, Grace Fox, Eda von Luke, John C. King, Everett Murray, and Royal Byron. This week, The Wife.

PERMANENT REPERTOIRE THEATRE.

Trustees of Brooklyn Institute Adopt Definite Plan for Establishment.

At a meeting of the Board of Trade of the Brooklyn Institute on May 10, a resolution was adopted approving the general plan for the establishment of a repertoire theatre in Brooklyn, which shall present the best plays by a repertoire company, and in case of the establishment of such a theatre the Institute will co-operate in the support of it in the same general way that it co-operates with the Boston Symphony Orchestra, the New York Symphony Orchestra and other organizations.

While the Institute as a corporation will thus labor in the interest of the presentation of the best dramas, the management of the theatre will be placed by those who are financially responsible for it in the hands of experts of wide experience. Members of the Board of Trustees have individually expressed great interest in the movement, as it has been advocated by Alfred H. Brown and those associated with him.

BRADY READS A LOT.

William A. Brady does not employ a play reader to weed out the hopeless manuscripts submitted, but personally examines as many as possible of the works sent in. During the past year he has read more than three hundred plays from cover to cover, and estimates that approximately one thousand others have been gone into for a distance sufficient to show that they were totally unfit for production. Many plays come to the manager with "influence" beyond them, and few of these contain redeeming qualities, although they consume much of his time.

"Moreover," Mr. Brady says, "it requires considerable tact to return a rejected manuscript to an amateur author without offending him and his friends, for the number of persons who believe they can write for the stage, with no training, is surprisingly great. The further point regarding these is that they cannot be convinced of the futility of their compositions, but regard the reasons cited as proving either conspiracy, or lack of knowledge on the manager's part, or both."

PROBABLE SUMMER RUNS.

The all Summer runs in New York this year will include, probably Bought and Paid For, at the Playhouse; Bunty Pulls the Strings, at the Comedy; A Winsome Widow, at the Moulin Rouge; A Butterfly on the Wheel, at the Thirty-ninth Street; Two Little Brides, at the Casino; The Rose Maid, at the Globe, and perhaps Kismet at the Knickerbocker. The number is unusually large.

MONTGOMERY AND STONE REHEARSING.

David Montgomery and Fred A. Stone have already begun rehearsals at the Globe Theatre for the new musical play that they will produce in late Summer. They began thus early because of certain new acrobatics of such difficulty that it may take a long time to attain perfection in their accomplishment. Arrangements may be made whereby Elsie Janis will join these comedians, after her London Gaiety engagement, and Joseph Cawthorne may be in the company.

MRS. FISKE SAILS FOR EUROPE.

Mrs. Fiske sailed last Saturday on the *Lapland* for three months' holiday abroad. It will be her first long vacation in several years, as she has been accustomed to supplement her regular Winter season with a tour to the Pacific Coast lasting well into the Summer. Mrs. Fiske will spend a short time in Paris, go thence to Auvergne, and later pass several weeks in the Italian lake district. While in Italy she will confer with Edward Sheldon over the new play that he is now finishing for her and which Mr. Fiske will produce next season. Mrs. Fiske produced Mr. Sheldon's first play, Salvation Nell, when the young dramatist was still a student at Harvard. No particulars regarding the new drama have as yet been given by the actress or the playwright. It will be placed in rehearsal immediately after Mrs. Fiske's return to America early in September.

BELLEW CUP AT ACTORS' HOME.

Loving Cup Presented to Original Raffles Now Treasured by Those Who Knew Him.

Recently Frank Connor deposited in the keeping of the Actors' Fund Home, West New Brighton, Staten Island, N. Y., a sterling silver loving cup, which has three handles, is nine and one-half inches in height, five and five-eighths in diameter at the top, five and three-quarters at the bottom, and nineteen and one-half in circumference at the largest part. As a token of deep regard this beautiful creation was presented to the late Kyrle Bellew in Cincinnati, Ohio, on April 7, 1906, upon the occasion of his seven-hundredth performance as Raffles. Between the handles are panels upon which are engraved separately the three following inscriptions:

"To Kyrle Bellew, from the members of his American company on the seven-hundredth performance of Raffles, Cincinnati, U. S. A., April 7th, 1906.

"E. M. Holland, Frank Connor, Frank Roberts, Harry Lindley, Thomas Thorne, Frank McCormack, Francis E. Reid, Alfred James, A. W. Grass, Lawrence Smith, Charles Marks, Eugene Dow, John Crosier, Clara Blandick, Hattie Russell, Olive Wyndham, Lorena Atwood, Mignon Beranger.

"Presented to the Actors' Home of America, Staten Island, by Frank Connor, 1912. 'Oh! Let's have a drink!' Raffles, Act 3."

COHAN AND HARRIS ANNOUNCEMENTS.

Cohan and Harris announce that they will produce eight new plays before the first of January, in addition to sending out companies in previous successes. George M. Cohan will play the lead in Broadway Jones, a new comedy by himself. Among the new plays are The Other Men, by Eugene W. Presbrey, with George Nash leading; Queed, dramatized by Winchell Smith from Harrison's novel, to be played by Brandon Tynan; Room 44, a farce by Frances Nordstrom, with Henry E. Dixey starred; The Seven Little Widows, by Rida Johnson Young, William Carey Duncan, and Victor Herbert; The Kleptomaniacs, a farce by Carlyle Moore; The Polish Wedding, a musical farce adapted by George V. Hobart from the German; a play for Douglas Fairbanks by Winchell Smith, and The Romantic Wife, adapted by Clare Kummer. The Little Millionaire will be sent on tour, with Charles King and Leila Rhodes; The Red Widow, with Raymond Hitchcock, will be sent from coast to coast; four companies of Officer 666 will be sent out, two of Get-Rich-Quick Wallingford, and one of The Fortune Hunter.

White, N. Y. Robert Drouet. Albert Howson. Ona Waldron. Fayette Perry. Fritz Williams.

FROM JOSEPH NOEL'S "MARRIAGE—NOT."

THE MATINEE GIRL

HENRY B. HARRIS

THE photograph on this page is a snapshot made of Henry B. Harris while in Algiers on that Old World journey from which he did not return. His devoted wife bore him company in the visit to Biskra, that town on the edge of the Sahara on which Hichens built the novel which afterwards grew into the drama, The Garden of Allah.

This picture, with all other photographs of her husband and with many intimate keepsakes, among them the illuminated copies of the addresses made by Augustus Thomas, Daniel Frohman and others at the impressive Harris memorial service, which the young widow heard from the wings of the theatre, preserving her composure until, at the end of the service, the orchestra played "Nearer, My God, to Thee," will be kept in a room sacred to the memory of her husband, and which shall be called "The Shrine."

From New Zealand comes a round, dark face with eyes like blazing jewels, a face postcarded against a blue background. It is a picture of a native girl guide and Harry Corson Clarke, who unlike most actors who travel that they may act, acts that he may travel, sends it me with the pertinent inquiry: "With a guide like this how could we lose our way?" I will add, in the interests of truth and your sense of propriety, that Margaret Dale Owen, who is Mrs. Clarke, also signs the inquiry.

Lillian Albertson stepped off the train that brought her from Cuba to join the march of the suffragists in New York.

"My feet hurt me dreadfully between surges of sex pride and martial spirit," she said, "but just as I was about to limp the band would strike up something loud and compelling, and my feet never stuttered all up the long hill. My drawback was an utter inability to keep step. By such sordid sensations do we measure our highest emotions. It was a grand day, and I am glad to have been there."

Letters apprise me of the pleasure of some players that the brighter side of the matrimonial shield of the actor has recently been shown on this page. That sterling actress, Louise Muldener, whose head rests levelly upon her capable shoulders and whose heart has the same characteristic sanity, says: "Thank you for dropping the shop talk of our profession and reverting to the domestic side. Though I have never married, I have seen so many happy, devoted couples on the stage, such self-sacrifice and parental love and faithfulness, as would put the marital relation in private life to shame."

A former member of Walker Whiteside's company, discussing the pairs who are happy though married and on the stage, said: "Our star was an ideal husband and father."

Julia Dean will make the transpontine crossing this Summer if Bought and Paid For ever closes.

Far be it from my high intent to treat that magnificent production, Kismet, with aught but reverence, yet I insist that, splendid as is the main attraction, it has a diverting side show. The side show may be seen without charge, or at a nominal charge, any evening at eight. It takes place at the stage entrance of the Knickerbocker Theatre on Thirty-eighth Street, and comprises a very small donkey and a very large horse. The donkey, gray and furtive-eyed, is of that variety known as the Rocky Mountain Nightingale, because it sings at nightfall, making the mantled hours hideous. The horse, white, and bearing rich trappings of apparent silver, is a product of Manhattan Island. Both live in a livery stable three blocks away. The donkey's name is "Buster," the horse's, "Chic." Both have been on the stage. "Chic" played an engagement at the Hippodrome, and if "Buster's" career is correctly recited, he was one of the cast of The Round Up. Both have an inordinate love of sweets. That is the nominal cost of playing the matinee maid to these idols. A confectionery is near. But don't let them mistake your phalanges for bonbons, and keep clear of the idols' heels when they lunge through the big doors for their entrance.

Miss Clarea E. Laughlin, who is engaged upon a play that may be produced in this city in the Autumn, will sail for Europe on the 30th inst. on *La France*.

Adelaide Prince's daughter, Ethel Prince Clarke, is paying her mother a visit on tour.

Eva Davenport entertained her friends of the Patience company at tea at her apartment on Cathedral Parkway on Friday. The affair was the result of a "dare" offered by one of the patients of Patience, who overheard the exclamation of a relative of the comedienne's on the opening night: "Oh, Eva, this is all very well, the singing and dancing and acting, but if the audience could only see you cook and sweep!" Miss Davenport, being challenged, agreed to make and serve both tea and cakes.

After great glory, oblivion. The Weber-Fields Jubilee company, that marvel of the return of old favorites, after a triumphal Winter, departed gloomily for its penance of five weeks of one-night stands.

I had always classified Carlotta Nillson with the most pensive personalities of the stage. But I met her after the great Trudge of the Sixteen Thousand on memorable May 4, her eyes aglow with the unbanked fires of enthusiasm, her cheeks pink as an ingenue's. "Wasn't it glorious?" she exclaimed, limping happily off to dinner and to bed.

Those unwearied Spartans, Mary Shaw and Amelia Summerville, looked fresher after the three-mile march was finished than when it began, and Miss Summerville scurried off to deliver a lecture and Miss Shaw to write philosophy of the stage.

Ada Dwyer, having welcomed her daughter, Lorna Doone, named in honor of Blackmore's novel, and who has been in school in England for two years, took that young but stately maiden under her ample maternal wing, and departed with her to Salt Lake City, there to spend the Summer with Miss Dwyer's mother and sisters. No player makes more frequent pilgrimages to her old home than Miss Dwyer. The event of her return is one which Zion anticipates with pride and pleasure and is the signal for an endless chain of invitations.

For every man his favorite story. This is the tale told oftenest and most relishingly by Frank Craven, whose comedy in Bought and Paid For has kept New York laughing for nine months:

"I was coming back from a cemetery and fell in with the undertaker. No, that isn't the joke. We talked awhile and I admitted my calling. 'An actor?' he said; 'I know a lot of 'em. I've laid out any number of 'em—though I don't suppose you would call that meeting them.'"

Hamilton Revelle is extending invitations to Europe-jaunting Americans to visit him at his sister's charming home at Hampton, that point to which sightseers journey by 'bus from London to see the palace of which Cardinal Wolsey was deprived in the waning of his glory. Among his visitors will be Frances Starr and her sister.

Jobyna Howland scored a hit in Half Way to Paris, greater than the most admiring critics guessed. All the out-of-town critics discovered a fact long known to Charles Dana Gibson, who lent her stateliness to many of his most famous sketches. The reviewers agreed that she was beautiful. One compared her to the Venus de Milo and another declared she disclosed a back that might provoke Valeska Suratt to retaliatory measures. But what delighted Miss Howland was the praise that her gowns were "the last word from Paris." Miss Howland is a genius at rebuilding frocks, and the Parisian creations that evoked such sincere praises were costumes worn in Peggy by a woman a half foot shorter than herself, and brought to the Parisian standard by Miss Howland's patrician fingers.

When Abraham Erlanger finds the chorus dour and apparently toothless at rehearsals, he always causes a dental display by the question, put in most solicitous tone: "What's the matter? Any of the children sick at home?" THE MATINEE GIRL.

THE RESTORATION OF LEGITIMATE LIGHT OPERA

BY REGINALD de KOVEN

IN any discussion of what may or may not be the possibilities or the chances of the restoration of light opera to a permanent place in public favor as a popular entertainment, the first question that arises for settlement is what exactly constitutes light opera.

What it most certainly is not is the kind of vaudeville variety show where chorus kicks and gyrations, Broadway slang, and horseplay antics, set to various samples of musical drivel, predominate, with which class of entertainment our light musical stage has been deluged and degraded during the last few years.

Between Grand Opera and Opera Comique, for which the best translation is light opera, the difference is primarily a technical one. In grand opera, musical numbers are connected by recitative or dialogue set to music, whereas in light opera the connection is made by spoken dialogue.

But this definition does not actually define. A more accurate one can be made in taking the point of view of the story and its treatment by both the composer and the librettist; in grand opera, tragic or lyric; in legitimate light opera, comic in the sense of high comedy rather than low. There can be no question that this latter form of work is as definitely artistic and legitimate, as those cast in the larger and more heroic mold.

At one time in this country, about the period when Robin Hood was first produced and when musical comedy was unknown, the lighter, form of opera, exemplified by Strauss, Suppè, Millocker, Dellinger, Audran, Offenbach, and Planquette, was the vogue, and provided the principle form of light musical entertainment for those who, while musically inclined, found the larger forms of opera rather too intellectual to be entertaining.

It may, I think, be said with truth that the operas of Gilbert and Sullivan, works of art though they are, were the forerunners and first cause of musical comedy, which originally came to us from England, in that they abandoned the more legitimate comedy of true light opera and descended to burlesque. Another fruitful cause for the decline of the legitimate light opera form, was the gradually increasing dominance and importance of the male comedian, and the simultaneous disappearance of the female comedienne, who as exemplified by such artists as Theo, Schneider, Aimeè, and—possibly the last of the line—Marie Tempest, was largely responsible for the success of earlier works of this class.

Another reason for the passing of public favor from a form of entertainment once so popular, was the difficulty of obtaining an adequate vocal representation for works written from anything like an artistic and legitimate standpoint. This was, and is, largely due to the grand opera bee which buzzes so busily and, to my judgment, so detrimentally in the brains of young people who study singing in this country, and who, inflated with an oftentimes impossible ambition to shine in grand opera, began to look upon the lighter forms as unworthy of their attention or efforts.

Without wishing to blow my own horn and simply to refer to a current example, I do not believe that anybody can see Robin Hood, as now being sung by the capable company in the present revival at the New Amsterdam Theatre without feeling that light-hearted music written with artistic intent, not only needs to be well sung to gain its intended effect as popular entertainment, but is worthy of the attention of any artist, however ambitious.

I must say with both gratitude and respect that the grand opera artists now singing in Robin Hood, from the first treated the work with entire consideration, and evidently thought it worthy of their best artistic endeavor.

Hoad, N. Y.

REGINALD DE KOVEN

To grand opera as a field of artistic labor, many may feel themselves called, but so few are chosen that more diffidence and precaution should be exercised by young singers than is at present the case. Instances might be multiplied of young musicians who have elected to be third or fourth class in grand opera, when they might have been first in light opera, with far better financial results.

From my own experience, I recall the instance of a lady who had been in demand at from $400 to $500 per week in light opera, until admiring and injudicious friends induced her to go abroad to study for grand opera. She did so; and after two years' study in Paris at large expense, returned here singing undoubtedly well, and was engaged by Conried at $50 a month!!

There are countless voices in the country to-day that, while they might fail utterly in vocal effect at the Metropolitan, would be wholly pleasurable and efficient in a theatre the size of the New Amsterdam.

Apart from the pity it would undoubtedly be to allow the legitimate art form of light opera to fall into permanent desuetude for lack of popular support, there are several reasons why, if a taste for it can be revived, it would be beneficial to the musical taste, life, and development of our country.

First and foremost, by means of this class of work, the use of the English language operatically, to which we must inevitably come, is best fostered, developed, and brought to public attention.

Second, there are many more composers capable of writing good light opera than good grand opera; and as the opportunities for the production of works of the former class are more frequent, our legitimate musical activity will be fostered and increased by a popular interest in this class of work.

Last, light opera offers a legitimate field for many good singers in this country, whose natural aptitudes do not admit a grand opera career.

Whether a renewed permanent interest in works of the lighter class can now be developed, depends on the managers who deal in the production of that class of work. Any decent music, written with knowledge and intelligence, requires to be properly sung to gain any effect at all, and light opera needs to be as well sung in its way as grand opera. But how is a composer going to realize his musical ideas when—as so often happened to me—on asking for a tenor, he is sent a bass and told to transpose the music to suit him?

Again, how is any composer's orchestration to gain its effect when a score, carefully written for the regular number of instruments, is to be interpreted, as is so often the case, by piano alone or by a half a dozen country musicians, picked up here, there, and anywhere?

More than this, how is a composer, who has spent months and years of effort on his work, to gain the victory in the usual struggle with a Napoleonic stage-manager who generally undertakes to tell the composer exactly what he must and must not do?

My sincerest hope is that the present performances of Robin Hood may prove an object lesson as to how pieces of this class may be produced, and how effective they are when properly produced. Furthermore, I trust that the company bearing my name and dedicated to the cause of light music, may become an assisting factor in rehabilitating the fortunes of this delightful class of work, which in years gone by has given pleasure to an extensive and intelligent public.

Reginald de Koven

POLICY OF HARRIS INTERESTS.

The future policy for direction of the interests of the late Henry B. Harris, who was lost in the *Titanic* disaster, has been definitely determined. His father and executor, William Harris, said last week:

"My son's interests shall be continued in the same way and as much as possible in the same spirit as though he were alive. His widow and I have conferred on this matter, and are agreed as to the manner in which Henry's interests will best be served.

"We probably shall not make as many productions as he would have made had he lived, but we will produce enough new plays to keep our theatres, the Hudson, the Fulton, and the Harris, engaged.

"Contracts with various stars made by my son will be continued, including Rose Stahl and Helen Ware.

"There will be no change in the name of the present management—that is, all old and new productions will be 'presented by Henry B. Harris,' as of old. In a word, Mrs. Harris and I will do our utmost to conduct the business just as though my son were here in person."

REFLECTIONS

Mrs. Elmer E. Black, of this city, has secured the American rights to Israel Zangwill's play, The War God, which she intends to produce here under auspices of the Woman's Peace League.

Richard Harding Davis has written to the New York *Times* a stinging rebuke to Senator John Sharp Williams, who chose recently to parody the Apostles' Creed in the Senate Chamber.

Announcement has been made of the betrothal of Evelyn Scotney, of Australia, and Howard J. White, of Providence, R. I. Miss Scotney has been singing in the Boston Opera company.

While Otis Skinner in Kismet continues to crowd the Knickerbocker, its author, Edward Knoblauch, is in Paris arranging for the production of the play by Guitry. Berlin is also shortly to have the opportunity of seeing this remarkable play, which will be produced at the Kunstler Theatre by Professor Stern, Max Reinhardt's stage-manager. Max Pallenberg, who played the part of the Spielmann in The Miracle, has been selected for the role of Hajj, the beggar.

Florence Ada Dillon has returned to her home in Los Angeles for the Summer. She has been singing in opera at the Royal Theatre, Coburg, Germany, for eleven years, and will appear there again next season. Her sister, Fannie C. Dillon, has won honors as pianist and composer.

Sarah Bernhardt went all the way from Paris to London on May 14 to appear at the Covent Garden benefit for the *Titanic* sufferers. She recited a ballad, being tumultuously received. King George and Queen Mary were present, and fifteen hundred pounds were raised.

In addition to the players already announced, the following will positively appear in the all-star gambol of the Lambs' Club at the Manhattan Opera House on May 27, preparatory to a tour of the East: David Montgomery, Fred Stone, Marshall P. Wilder, Dustin Farnum, Henry Kolker, George H. Broadhurst, Harry Gilfoil, Henry B. Warner, Charles Klein, Rapley Holmes, Brandon Tynan, Frank McIntyre, Joseph C. Miron, Ignacio Martinetti, George V. Hobart, Richie Ling, Maclyn Arbuckle, William Farnum, Edward Abeles, Edwin Milton Royle, Frederick Perry, Charles E. Evans, William Courtleigh, Francis Carlyle, Frank Gilmore, Lawrence Wheat, Thomas A. Wise, Robert Edeson, William Elliott, Winchell Smith, Van Rensselaer Wheeler, and Victor Herbert and his orchestra of fifty musicians.

J. Hartley Manners's dramatization of Jeffery Farnol's story, "The Money Moon," which will be produced by Oliver Morosco in Los Angeles in July with Richard Bennett and Laurette Taylor in the leads, is to be brought to New York in September.

Laura Biggar Bennett has brought in Jersey City her nineteenth legal action over the estate of her husband, the late Henry M. Bennett.

Johanna Gadski sailed on May 14 for her home in Berlin. She will return for next season at the Metropolitan Opera House.

Fletcher Norton and Maud Earl, "the Antique Girl," were married in this city on May 14.

A young girl in a box at George M. Cohan's Theatre made a hit on May 14, when Blanche Ring invited the audience to whistle a chorus in The Wall Street Girl. She proved a highly gifted souffleuse, and everybody on and off the stage applauded. She was Helen Horine, of Wheeling, W. Va., an amateur.

Lovey's Band arrived from Trinidad on May 14, to play at Atlantic City for the Summer.

Oscar Hammerstein announces in London that his agreement with the Metropolitan Opera company, whereby he quit New York grand opera management, provides that, should he wish to resume such work here, he may do so by forfeiting $200,000. But he has not yet decided to return to this city.

Much of the credit for the success of Milestones, which Klaw and Erlanger and Joseph Brooks will produce in New York and Chicago in September, is due to Frank Vernon, to whom the authors, Arnold Bennett and Edward Knoblauch, have inscribed their play. This inscription reads: "To Frank Vernon, for having brought the authors together, instructed them to collaborate on a play, and who, when they had obeyed him, put the play on the stage with an art which evoked their liveliest gratitude." Mr. Vernon will rehearse in London the companies that will present Milestones in New York and Chicago, and come with them to America. He will remain for a few weeks, looking over the field of American productions.

200 Miles from Chicago is the title of the new musical comedy which will reopen the Whitney Opera House, Chicago, on May 25. Book, lyrics and music are by T. Harold Lindsay, J. Henry Muhlke, and Vivian Chandler-Smith. There will be fourteen musical numbers.

A new singer appeared on the bill at the Fifth Avenue last week and was immediately hailed as a "find" for the musical comedy stage. The young lady is Belle Storey. Her voice is unusually high and has a silvery quality that is pleasing to listen to. Miss Storey uses it flexibly. Although she has not yet cultivated the art of standing still, she is also attractive in personality and appearance.

Excavation was begun last week for the erection of the new theatre, at the rear of the Hotel Astor, that is to be managed by Winthrop Ames.

The issue of the *Billboard* for May 18 is the "Park Number," containing nearly a hundred pages mainly devoted to helpful special articles about outdoor amusements of every sort, along with current news of these and other entertainment enterprises.

A divorce was granted in Newark, N. J., on May 15, separating Mercy De Argenteau Gentner, Princess de Montyglon, from her husband, John Frederick Gentner, professionally known as Captain Jack Bonavita, the lion tamer.

William A. Brady has sold Bayard Veiller's play, Within the Law, to the American Play Company, which is directed by Archie Selwyn.

Chretienni and Louisette, Hollandish vaudeville players, are new additions to the Winter Garden programme.

Pamela Gaythorne sailed on May 16 for a Summer abroad, first visiting London and then resting at Blackpool.

It is stated that The Aviator is to be revamped and renamed The Bird Girl, for Trixie Friganza, who will play it next year, under management of Harry H. Frazee.

Manager Ellis F. Glickman, of Chicago, will establish there next season a permanent Yiddish playhouse for high class Jewish plays. Manager Glickman has secured a ten-year lease of the Bijou Theatre at a rental of $130,000 for the term. He will remodel the interior at a cost of $15,000.

Hamlin Garland has resigned as secretary of the Chicago Theatre Society.

Pleased with the success won by Ready Money in Chicago, H. H. Frazee plans to bring the play East in the Fall. He may use it to open his new theatre on Forty-eighth Street, using the same cast headed by William Courtenay.

The New York Philharmonic Society, which last season, under Josef Stransky, paid its first visit to Toronto, has been re-engaged to appear there next February at the Musical Festival, under auspices of the Oratorio Society of Toronto, Dr. Edward Broome, conductor.

At the Professional Woman's League, last Monday was Amelia Summerville Day. There were ten-minute talks by interesting speakers on topics of the times.

Eva Macdonald sailed on May 14 for London after a long season in Snobs. At the steamer to wish her bon voyage were Frank McIntyre, Jane Wheatley, Howard Jones, Katherine Stewart, Galwey Herbert, W. Ross Burnham, and George Bronson Howard.

Werba and Luescher, instead of moving up to the Mecca Building on Forty-eighth Street, are to secure more office space in the New York Theatre Building. They will take over the offices now occupied by the Matt Grau Agency, and use them as a reception room, enlarging the private offices at the same time. These alterations will give them much larger and pleasanter quarters. The Grau Agency will move across the building on the same floor.

Mr. and Mrs. E. D. Price (Cathrine Countiss) have gone to Denver on a vacation trip, which will extend to the Pacific Coast. Miss Countiss, who has closed her long season in The White Sister, will visit her aged mother at Colorado Springs.

Vaudeville has been reaching out for the services of Edna Wallace Hopper since she returned from the tour of Jumping Jupiter, but thus far without capturing the diminutive comedienne.

William A. Brady will sail for Europe early in June, intending to blend business of considerable magnitude with an automobile tour of England, France, and Germany. Mr. Brady is to be interested in the early foreign productions of Bought and Paid For and Over Night.

Two of the suites of private offices in William A. Brady's new Forty-eighth Street Theatre, next door to the Playhouse, will be occupied by George Broadhurst and Philip Bartholomae.

Robert Hilliard will again join the Summer colony at Sisasconset, where he has had a cottage for several years.

George M. Cohan has positively assured himself that after next season he will act no more, but all efforts to induce him to bet on the proposition elicit the declaration that he does not believe in gambling and would not wager on a sure thing, anyhow.

Max Schrade and his mother's joint suit against the Pennsylvania Railroad for injuries received a year ago while traveling on that road was settled out of court at Williamsport, Pa., on May 11.

Anna Boyd, who recently closed her season with Madame Sherry, has postponed her intended trip abroad until late in June.

Manager Charles B. Dillingham sailed on May 14 for a few weeks of rest in Europe.

Winchell Smith is dramatizing Henry Sydnor Harrison's novel, "Queed," for production next season by Cohan and Harris. Brandon Tynan will play the title-role.

Raymond Hitchcock closed his season in The Red Widow at Scranton, Pa., on May 11. Next season he will tour to the Pacific Coast in the same comedy, and later present it in London.

Maurice Meyer, counsel for the estate of the late Annie Yeamans, has requested Surrogate Cohalan to declare the estate exempt from taxation, claiming to have found it practically valueless.

Charles Emerson Cook, theatrical manager, has filed a petition in bankruptcy in this city, with liabilities of $13,415 and no assets.

The Orcho Family, acrobats, are a new feature at the Winter Garden.

Meta Reddisch, who has been singing in opera in Naples, Legborn, and Venice, returned to New York on May 13.

Edgar Kent, recently of the Pomander Walk company, and now in England, returns next season to America for a new play, under the Liebler management.

Charles Phillips, editor of the San Francisco *Monitor*, who is a playwright as well, is at present in Paris. On his recent visit to New York he turned over to a prominent manager the script of his latest play. A translator has been engaged to put Mr. Phillips's poetic drama, Mary, into French. The playwright will visit Rome in a few weeks.

William H. Crane sailed on Saturday for a vacation in Europe. He will tour to the Pacific Coast next season in The Senator Keeps House.

A new ending has been provided for the first act of A Winsome Widow at the Moulin Rouge.

Hammerstein's Roof-Garden will open for the Summer on June 3. Instead of a review of the season's successes there will be presented The Sorries of 1912, a travesty on recent failures. Bedini and Arthur, Ben Welch, Belle Blanche, and Fanny Brice will be in the company.

SOUTHERN FORECAST.

Prospects for next season in the South are reported to be better than they have been for ten years. Men in touch with the theatrical situation south of the Mason and Dixon line say that the Presidential election will not affect those States, because of the lack of competition. Good companies with New York successes, including Bought and Paid For, Bunty Pulls the Strings, The Rose Maid and others, will choose Southern territory in preference to the campaign-mad North. The American Theatrical Exchange, among others, is busy booking the cities and town where the prospects are so bright. In addition to other favorable conditions, the weather man has given the South enough rain this Spring, for the first time in three years. That in itself means prosperity.

COMEDY BY LEAN AND HOLBROOK.

CHICAGO, ILL. (*Special*).—Confirmation of the rumor that Cecil Lean and Florence Holbrook were looking for a Chicago opening is at hand. It appears that these favorites have written a musical comedy which they desire to produce here next month or soon thereafter. They are said to be seeking an entrance to the Palace, which ends its career as a vaudeville house next Saturday. Mr. Lean appears as the librettist and Miss Holbrook as the composer of their joint work. It is told that they are willing to "back" their venture.

OTIS COLBURN.

"PUTTING ONE OVER."

John T. Doyle produced a new detective sketch, Putting One Over, at the City Theatre on May 16. It is based on mistaken identity, Michael Donovan being confused with a notorious criminal. Mr. Donovan ,it seems, was eloping with Irene Bradbury, when, on reaching St. Louis, the criminal had unintentionally picked up the young man's grip. Mr. Donovan recaptured his property, and took the thief along to the police station, where Irene was undergoing a severe examination because the criminal's grip was found in her possession. Michael claimed the reward for capturing the crook, and received congratulations all around.

Putting One Over is a quieter bit of drama than many detective plays, for the reason that the really exciting part of the story happened off stage and is merely narrated by various characters. The plot is unfolded, however, with a proper use of suspense; nobody can foresee how it is going to turn out. There is little or no comedy to lighten the drama, although it might have been effectively used. The cast were on a uniform grade of competence, showing faithful practise and a clear idea of their intentions. John T. Doyle played the longest role, the chief of the detectives, in whom a less experienced hand would have had some difficulty in maintaining interest. The secretary was played by Richard Marsh and the eloping couple by Marion Willard and Harry Huguenot. The actors evidently had plenty of friends in the audience.

ACTORS' SOCIETY.

The Actors' Society of America, having eliminated the agency feature from its activities, is now securing engagements for members only. The officers announce that they wish to raise the level of the society to a mutual benefit organization, rather than an agency for strangers. Business has been increasing every day since the change. The officers now have a larger number of applicants and more positions at their disposal than before. Younger actors and actresses especially are in demand. Members of the profession are required, however, to have three years of experience before they are eligible to membership in the society. A few of the older members of the society are coming back to apply for engagements on a special basis.

FELICE MORRIS

Felice Morris, daughter of Felix Morris, is rapidly advancing to the front ranks of the profession. Miss Morris has appeared in support of some of our leading stars, having been with Richard Mansfield during his last season, after which she appeared with her own company in vaudeville for two years. At present she is featured by Jesse Lasky in 1910, receiving high praise from the press wherever she has appeared. Miss Morris is a musician and speaks several languages. After being graduated from college she spent a year in traveling abroad.

MARIE BURRESS A PRESIDENT.

BOSTON, MASS. (*Special*).—Mrs. Guy Currier (Marie Burress) was elected president of the Professional Women's Club, Boston, at its meeting last week, a choice that is of special interest to theatregoers, for she was the leading woman of the stock company at the Boston Museum, but retired from the stage at her marriage. She has taken great interest in the club, and has had much to do with the success of the all-women casts of Masks and Faces and As You Like It. At the breakfast at Hotel Somerset the next day the members gave a purse to the retiring president, Marion H. Brazier.

JAY BENTON.

CONGRESS TO RESTRICT MUSICIANS.

WASHINGTON, D. C. (*Special*).—A joint resolution especially intended to apply to members of the Marine Band has been favorably reported in Congress by the House Labor Committee. It reads thus:

"That hereafter no enlisted man in the service of the United States, the army and navy, respectively, whether a non-commissioned officer, musician or private, shall be detailed, ordered or permitted to leave his post to engage in any pursuit, business or performance in civil life for emolument, hire or otherwise when the same shall interfere with the customary employment and regular engagement of local civilians in their respective arts, trades and professions." JOHN T. WARDE.

FROHMAN ANNOUNCEMENTS.

Charles Frohman, in a London interview, announces some of his plans for next year. Cosmo Gordon Lennox has adapted for him Primerose, by Caillavet and de Flers. Mr. Lennox is also finishing for him a French comedy, The Heart Decides, which will be presented in London next season. Mr. Frohman said that he was arranging to bring a great many English players to America next Fall to appear in English plays. The first of these plays will be The Perplexed Husband, by Bates. The Mind-the-Paint Girl is to be put in rehearsal early in the Fall, and the New York office is now busy finding show girls who can act, to take important parts.

BETH STONE CLIMBS MONUMENT.

BOSTON, MASS. (*Special*).—Beth Stone, the dancer with The Spring Maid, at the Tremont, Boston, Mass., made a new record last week by climbing clear to the top of Bunker Hill Monument on her toes. She went within twenty steps of the summit before she stopped.

JAY BENTON.

AMERICAN AND EUROPEAN DANSEUSE.

(*Continued from page 5.*)

work for almost nothing, because he is in a congenial atmosphere, among people who appreciate what he is doing. The only reason they ever come to America is simply to get money. As Mordkin told me, 'America doesn't know what art is.'

"For example, this little Moonlight Dance that I open with is the best thing I do, but it is the hilarious number after it that pleases the spectators. We are ragtime crazy. We want ragtime in our music and turkey trotting in our dancing—anything to startle us, and sometimes shock us. That is America, but it isn't art.

"The great dancers are in Europe: Zambelli is the most wonderful I ever saw. Then there are Karsavina, Najinska, and the rest, all finished dancers. They have studied, because everybody studies in Europe. They understand pantomime, and the control of face and hands thoroughly. Even the girls in the chorus are toe dancers, and yet they get only £3 a week.

"Some toe dancers—not the great ones—use a box in the toe of the slipper, but the muscles below the knee really solve the difficulty of the art. I do not use any support for my toe, and it is calloused until it has no more feeling than that wood." Miss Clayton indicated the packing box at her side. "It all comes of work, work, work, and then more work.

"After I have danced a few years longer, I want to leave the stage and open a school—probably in New York, for I think we need it. Now, it is nearly time for me to go on, so you will excuse me while I make ready."

With a smile, the spangled black little figure flew away behind the back drop. Presently she appeared in front of it, on the moonlit stage, perched on those toes which are as senseless as wood. But just as Miss Clayton said, the audience preferred the abandon of her closing number to the light fantasy of the Moonlight dance.

CHAUNCEY L. PARSONS.

White, N. Y. FELICE MORRIS

PERSONAL

WALDROP.—Twice this season Oza Waldrop has demonstrated that she is outgrowing the ingenue types with which she has so long been associated. She appeared last Fall as the spending wife in Speed and helped to give realism to that little comedy. And last week she came to New York as the wife in that new triangle play, The Marriage—Not. She fulfills the requirements of that part also. In both of these plays, it is interesting to note, she has been under the management of Cecil B. DeMille. Previous to her appearances in Speed, Miss Waldrop appeared in Little Miss Fix-It, Paid in Full and other plays, back to Going Some and The Goal. The New York critics complimented her for her acting in The Marriage—Not as an improvement on past performances.

GILBERT.—That stock experience has not lost its value is demonstrated once more by Maude Gilbert. A native of Philadelphia, she began her career there as a member of the Girard Avenue Stock company. A few years later she was known as one of the youngest stock leading women in America. She played then with The Sporting Duchess, The Little Minister and other companies, until she went back into stock for more experience. She played on the Pacific Coast, notably with the Burbank company in Los Angeles. Early this season she made a charming ingenue with Mrs. Fiske in Lady Patricia, and afterward she went to play the leading part in Ready Money at the Cort Theatre in Chicago.

DE KOVEN.—Reginald de Koven, composer, is once more down stage with Robin Hood, being revived at the New Amsterdam. Theatregoers of a new generation are finding out how many of his songs they have been humming without recognizing sometimes the old favorite Robin Hood. The critics for once have to look far to find another light opera to place beside this famous model. Mr. de Koven was born in Middletown, Conn., on April 3, 1861. His parents were the Rev. Henry and Charlotte (LeRoy) de Koven. He received a bachelor's degree from Oxford University in 1880, and four years later married Anna Farwell. Years of study abroad and experience as musical critic failed to stunt the growth of his creative gift, and he saw his first opera, The Begum, performed at the Fifth Avenue Theatre by the McCaull Opera company in 1887. Don Quixote followed in 1889 and Robin Hood in 1890. Since then he has given us The Knickerbocker, The Fencing Master, The Algerian, Rob Roy, The Tsigane, The Mandarin, The Highwayman, The Three Dragoons, Papa's Wife, From Broadway to Tokio, The Man in the Moon, Foxy Quiller, The Little Duchess, Maid Marian, The Jersey Lily, The Red Feather, Happyland, The Student King, The Snow Man, Elysia, and The Wedding Trip. As the list indicates, Mr. de Koven is a man of indefatigable industry and resolution. He is now at the head of the de Koven Opera Company, which is entering the field as a regular producer of first-class comic operas.

MARTINDELL.—Edward Martindell, after being two kinds of brigand in The Wedding Trip and Naughty Marietta, has returned to a more prosaic if less picturesque existence in a stock aggregation. He is rusticating on his father's stock farm in Ohio, prior to the strenuous exertion of a European trip in July. Mr. Martindell's theatrical career dates from 1902, when he was graduated from the choir of the Broadway Tabernacle to a minor role in Dolly Varden, with Lulu Glaser. In the two years of this engagement he worked up to the leading role. Then followed The Sho-Gun, Mexicana, The Gay Musician, The Commanding Officer, and The Alaskan. In the last he was so successful the first season in a secondary role that he was featured. Mr. Martindell is a singer of engaging personality, agreeable voice, and musical intelligence.

White, N. Y.

OZA WALDROP

JAPANESE PLAYERS COMING HERE.

Walker Whiteside will be sponsor for an American tour next season of Vraji (the Duse of Japan) and Sojin Kamiyama, from the Imperial Theatre, Tokyo, supported by an American company and playing in English a repertoire of dramas by Shakespeare, Sardou, and Ibsen. Occasional curtain raisers in French will be given. The Japanese Emperor originally suggested the plan, but does not appear as its patron. The tour will cover twenty weeks, beginning in New York about Nov. 15.

White, N. Y. Edwin Stevens. Sidney Bracy. Pauline Hall. George B. Frothingham.

FROM ACT I., "ROBIN HOOD."

ACTOR'S FUND ANNUAL MEETING.

Officers Elected for Coming Year—Secretary and Treasurer Report—Resolutions Adopted.

The annual meeting of the Actors' Fund of America was held at the Hudson Theatre on May 14, more than four hundred members attending. President Daniel Frohman was in the chair, and the directors were also on the stage. Mr. Frohman announced in the beginning that two tickets were in the field for the annual election, whereupon William A. Brady and Charles Miller, of his office, protested that the nominations had not been legally accomplished.

Mr. Brady had figured as candidate for treasurer on the independent ticket, and, it having been shown that the nominations were correct, he withdrew his name, not wishing to run against William Harris, candidate for the same office on the regular ticket. Resolutions were unanimously adopted, expressing regret for the death of Henry B. Harris and sympathy for his widow.

Hollis E. Cooley, delegated last year to investigate the Fund's business management, reported that he found everything satisfactory, but suggested a more modern system of bookkeeping. The treasurer's report showed that $341,000.57 stood to the Fund's credit on Jan. 1, and that about $16,000 had since been added by benefits.

The election followed, three hundred and sixty votes being cast. Of these three hundred and nineteen were for the regular ticket, eleven for the independents, and the rest were declared unofficial. The election resulted in the choice of the following officers for the ensuing year: President, Daniel Frohman; First Vice-President, Joseph R. Grismer; Second Vice-President, F. F. Mackay; Treasurer, William Harris; Secretary, Edwin D. Miner; Trustees for three years, Ralph Delmore, Marc Klaw, Milton Nobles, Joseph Brooks, Harrison Grey Fiske, Harry Harwood; Trustees for two years, Charles Burnham, Henry W. Savage, Percy G. Williams, Charles Dickson, Hollis E. Cooley, Augustus Thomas; Trustees for one year, J. J. Armstrong, Francis Wilson, Walter Vincent, David Warfield, Milton Aborn, Sam A. Scribner.

COHAN AND HARRIS ACQUIRE THE ASTOR.

The firm of Cohan and Harris have acquired from Wagenhals and Kemper the lease of the Astor Theatre. They will hold it for ten years and they have the privilege of renewing for ten years more under the contract. The name of the theatre will remain the same and first-class attractions only will be played. The consideration is said to have been a quarter of a million.

Wagenhals and Kemper announce that they will retire from Broadway management only temporarily, having plans to secure another New York theatre within a short time. Both members of the firm are planning a trip around the world for pleasure. It has been estimated that since the theatre opened in 1906 Wagenhals and Kemper have made a profit of $500,000. Paid in Full, The Man from Home, Seven Days, and The Greyhound are among the successes which have appeared there.

Cohan and Harris will assume control on Sept. 1, probably with a new play, but plans have not yet been completed. Wagenhals and Kemper will send out three companies of The Greyhound and produce a character comedy by Avery Hopwood, a farce by Mary Roberts Rinehart, and a satirical comedy by Porter Emerson Brown.

A. L. ERLANGER RETURNS.

Back from the Other Side with Many Important New Announcements.

A. L. Erlanger, of Klaw and Erlanger, who went abroad in April to personally direct the productions of The Pink Lady at the Globe Theatre and Ben-Hur at Drury Lane, London, returned to New York on May 13. He denied the reports that England looked upon these and other American productions as an American invasion. Of his trip and his prospects, he said:

"I have never seen two such first nights as those in London. It was good to hear the cheering for both The Pink Lady and Ben-Hur. I only wish we could carry such audiences with us every time we produce a play, whether it be here or in London. So unmistakable was the approval of both of these plays that we have concluded to produce our American successes in London under our own supervision in the future. The Pink Lady will be seen all over Europe within the next six months. Contracts to that effect have already been executed.

"Arrangements have already been made for the production of Rebecca of Sunnybrook Farm at Mr. Frohman's Duke of York's Theatre, as it was originally produced at the Belasco Theatre here. The Round-Up, too, as it was originally presented at the New Amsterdam Theatre, will have a production in London next March.

"We have obtained Milestones, by Arnold Bennett and Edward Knoblauch, and shall have two companies in this play, one opening in New York in the middle of September and the other in Chicago a week later. Both companies will be made up of English players. Milestones has been one of the great successes of the London season. It was the first play the King and Queen saw after their return from the Durbar in India.

"We shall immediately organize a company for The Count of Luxembourg, which will reopen the New Amsterdam Theatre next season. The new McLellan-Caryll musical comedy, which is tentatively called Oh! Oh! Delphine, will be the opening attraction at the Knickerbocker Theatre. It is founded on a farce by Georges Berr and Marcel Guillemaud, who are also responsible for the farce that was the basis of The Pink Lady. We have already arranged with Charles Frohman for the production of this piece in London.

"The Little Cafe, which has been running in Paris, is being Americanized by C. M. S. McLellan, and will be set to music by Ivan Caryll. It will receive an early Autumn production. Franz Lehar's new opera, Eva, will probably be presented in Chicago before it is seen in New York.

"I take no stock in this talk of 'an American invasion' because we are sending plays to London, and I am sure the Americans who are willing to take the risk will receive just as hearty a welcome from the British theatregoers as we extend to their actors when they come here. Joseph Brooks, who arrived with me, will return to Europe in three weeks to perfect arrangements for our American productions in London.

"I spent the first week in May in Paris in consultation with American capitalists who want to build for us a theatre in London to house American productions, and also one in Paris. These propositions Mr. Klaw and I now have under consideration. Mr. Frohman, of course, will be associated with us. Mr. Klaw will go to Europe soon to continue the negotiations. He will also take up the organization of provincial theatres in connection with Oswald Stoll, who has formed the nucleus of a circuit embracing the principal cities of the United Kingdom, in which Mr. Frohman and ourselves will be interested."

SEQUEL TO A MASQUERADE.

London is laughing over an absurd suit for slander which terminated on May 14 in the dignified environs of the courts. Last December Lena Ashwell and her husband, Dr. Simpson, attended the masquerade ball of the Three Arts Club, for which G. S. Elliott was catering. Mr. Elliott, it appears, combines this art with the duties of Mayor of Islington. Possibly this made Dr. Simpson and Miss Ashwell distrust him. At any rate, they attempted to carry a hamper of twenty-eight champagne bottles with them into their box. Mr. Elliott's alert eye, however, detected the smugglers in the act, and he confiscated the whole private bar on the ground that he held the exclusive right of supplying bottled spirits for the happy occasion. Dr. Simpson then provided spirit of another variety, and called upon the police to take custody of the robber. The police declined to intervene, and some rather fluent altercation is reported to have followed.

The upshot of the matter was the suit for slander, brought by the injured Mr. Elliott against Dr. Simpson. With unimpaired gravity, the judge awarded the Mayor one farthing damages, and ordered the defendants to pay the cost of the action.

Anthony Hope Hawkins, the novelist, was also involved in the conflict, for Mr. Elliott wrested from his unwilling arms another hamper lined with beer and ham sandwiches. Mr. Hawkins attempted to cow the Mayor by threatening, "I will technically assault you." The Mayor, unabashed, replied, "As long as the assault is technical I won't mind." It remained technical.

"LOVE—AND WHAT THEN?"

Cyril Maude's latest production at the Playhouse, London, on May 2, permits him to masquerade as a gentle and genial bishop in Love—and What Then? by R. Macdonald Hastings. This Bishop of Munbridge, on his visit to a curate, Rev. John Burden, finds it necessary to straighten out the domestic infelicities in the vicarage. Mrs. Burden, being youthful, wishes to appear in abbreviated ballet skirt at a local entertainment, and finally overrules her husband's objection. The bishop is quite attracted by the piquant lady thus costumed, but discovers that she is permitting an army officer to pay unconventional attentions to her. Extracting from her a promise of observing the proprieties in the future, the bishop decides to move the curate. He learns from his secretary that the only vacancy is at Chatham, where the good-looking officer is stationed.

ROLFE'S BAND FOR BOSTON.

B. A. Rolfe and his band of fifty pieces will open an engagement for the Summer at the National Theatre, Boston, on May 27. The National has a seating capacity of 3,500, and will be renamed the National Gardens. Rolfe and his band will be the chief attraction, playing twice daily and once on Sunday.

Last year at Young's Pier, Atlantic City, Mr. Rolfe made a reputation for his band by the originality of his ideas of color combined with music. The burning of the pier preventing his return this year, but he will put his ideas into effect with much greater chance for a finished performance in a theatre so well appointed as the National.

In addition to the band, which contains many noted soloists, Mr. Rolfe will have a vocal quartette under direction of M. Morath, tenor. The programme will be changed three times a week.

OPENING AT NEW BRIGHTON.

David Robinson's pretty New Brighton Theatre opened for the Summer on May 13 with a large attendance and much enthusiasm. Everything had been freshened up. Mr. Robinson and Benny Goldreyer were on hand to welcome the patrons. Benjamin R. Roberts led the capital orchestra, and there was an excellent bill of nine numbers.

Belle Baker was the bright, particular favorite and won no end of applause in her delightful songs, dances, and lightning changes. Max Hart's elaborate production of Peter G. Piatti's modern morality play, Everybody, was well received. Laddie Cliff got away with a large hit in his amusing eccentric song and dance act. The others, all scoring heavily, were Macart and Bradford, Radford and Winchester, Matthews and Ashayne, Adeline Francis, the Booth Trio, and the Musical Craigs.

It was exceeding cool outside, where the ocean loomed dark and chill—but there was no frost within.

AN OLD SCORE SETTLED.

The hand that shook the King's in London has been put to other uses since then. The date was May 14, and the scene was again the foyer of the London Opera House. The cast consisted of Oscar Hammerstein, the impresario, and Felice Lyne, the American girl who woke up to find herself famous the morning after she had sung Gilda in this same edifice last November.

Previous to that happy appearance in Rigoletto, Miss Lyne had signed a five-year contract with Mr. Hammerstein. Now that she is famous, she looks with less favor on the terms which she was then glad to obtain. She was further disturbed because Berthé Caisar was allowed to sing Marguerite in Faust, for Miss Lyne assumes a sort of proprietary interest in that Teutonic lady.

About this and other things the prima donna proceeded to argue with Mr. Hammerstein on the eventful May day when she arrived at the Opera House to rehearse Rigoletto. Now, Mr. Hammerstein has had extended and varied experience with temperaments, and his attitude during the conversation was such as to exasperate the singer. Finally her wrath rose to the boiling point. Seizing her trusty Rigoletto in her right hand, she aimed it with precision and dispatch at the impresario. Her delivery of the score made such a hit that Mr. Hammerstein saw more stars than had ever before assembled in his artistic temple. After this shot, heard 'round the world, open hostilities ceased, and armed neutrality has been declared.

"DISRAELI" CAST'S VACATIONS.

Europe is to be invaded by many of the members of the Disraeli company, which closed the season at Wallack's Saturday. George Arliss, wife, and parrot have engaged passage on the *Mauretania*, sailing to-day (Wednesday); Marguerite Sn. Anne will follow soon, as will Leila Repton. Alexander Calvert, and J. L. Mackay are about to engage passage for foreign parts. J. H. Terrens and Frances Reeve are soon to return to their native London. Dudley Digges and Mrs. Digges are bound for Ireland, and Elsie Leslie is to take a house for the Summer in Ireland. Margaret Dale is to tour the Continent. Only a few of the company will stay in the States. Jos. Macfarren, Charles Carey, Herbert Standing, and Harry Chessman are of this number.

"THE TALKER" IN OTHER HANDS.

Marion Fairfax's play, The Talker, which recently concluded a run at the Harris Theatre, will be played on tour throughout the United States next season, and will also be seen in England, Australia, Italy, Germany, France, Norway, Sweden, and Denmark. The Italian and French translations will be in the hands of the Baron di San Severino; the German translation will be made by Madame Markbreit, and that for Norway, Sweden, and Denmark by Mrs. Hallett Bosworth.

LAMBS' GAMBOL AUCTION.

The auction sale of boxes and seats for the Lambs' Gambol netted $10,000 in premiums in spite of a rainy day and small attendance. Joseph H. Grismer, shepherd, and Augustus Thomas made speeches in opening, and William H. Crane, Dustin Hopper, Raymond Hitchcock, Jefferson De Angelis and others acted as auctioneers. David Warfield won first choice with a bid of $600, and he took box No. 1. William Harris won a box with a $500 bid, put it back on sale and took a gallery seat.

MORRISON'S "FAUST" AGAIN.

Manley and Campbell will put forth in the Fall the Lewis Morrison version of Faust. The production will cost in the neighborhood of $4,000. George O. Wakefield is to play Mephistopheles and will be provided with an adequate company. The firm has offices in the City Hall Square Building, Chicago. The tour is under direction of Foster Moore and Clyde Eckhardt is to be business manager.

THE STAGE BIRTHDAY CALENDAR

DOUGLAS FAIRBANKS

May 22.

ALLA NAZIMOVA, recently concluded her first season as a Frohman star, in The Marionettes.

FRANK COOPER, the English actor, recently on tour with Robert Edeson in The Indiscretion of Truth.

JANE GREY, for the past two seasons successful as Flora Dallas in The Concert.

WILLIAM HOLDEN, the past season in The Woman, and now stage manager of Corse Payton's stock company, at the West End.

ADA GIFFORD flits blithely from musical comedy to drama, lately at the Empire in Oliver Twist.

SHERMAN WADE, for a long time in Madame Sherry, and more recently in Modest Suzanne.

ETHEL JOHNSON, last with Lew Fields in The Henpecks.

HARRY HUTCHESON BOYD, a dramatist who has attracted no little attention.

AGNES FINLAY, undoubtedly to appear with the Aborn Opera company this Summer.

E. A. DITHMAR, dramatic critic for *The Evening Post* for many years.

LOUISE BRUNELLE, recently in The Fascinating Widow, and now at the Globe in The Rose Maid.

A. CONAN DOYLE, whose latest play, The Speckled Band, Charles Frohman produced a year ago.

PAUL TIETJENS, the composer who collaborated on The Wizard of Oz.

May 23.

DOUGLAS FAIRBANKS, this season in A Gentleman of Leisure and the Chicago production of Officer 666.

JOSE COLLINS has done delightful work this season at the Winter Garden.

DION BOUCICAULT, London's well-known actor and producer, now in The Mind-the-Paint Girl.

LOIS JOSEPHINE, of the vaudeville team of Cross and Josephine, now with Blanche Ring in The Wall Street Girl.

DALLAS WELFORD, for a short time in The Kiss Waltz this season, best known for his work in Mr. Hopkinson.

AMY MORTIMER, lately with George M. Cohan in The Little Millionaire.

CHARLES ABBE has had a long season as the Rev. Walter Temple in Excuse Me.

LOUISE HAWMAN, of the Pony Ballet, lately in The Wife Hunters, and now in vaudeville.

VIOLET KIMBALL, recently at Daly's with Lewis Waller in Monsieur Beaucaire.

May 24.

SIR ARTHUR WING PINERO, whose forty-first play, The Mind-the-Paint Girl, will be used by Billie Burke next season.

MAUD GILBERT, lately Clare Lesley in Lady Patricia, and now in Ready Money, in Chicago.

EMILY FITZROY, lately Mrs. O'Farrell in Lady Patricia, and now in Jessie Bonstelle's stock company, in Buffalo.

LEW QUINN, at the Winter Garden in The Musical Revue of 1911 and Vera Violetta, and at the Casino in Peggy.

LESLIE BASSETT, on tour all season as Joe Brooks in Paid in Full.

GRACE HAZARD, popular in English and American vaudeville in Five Feet of Comic Opera.

LOYA CALMAN, with the Metropolitan Players, at the Academy of Music, Baltimore.

ALDEN MACCLASKEY, this season playing Charity with the Western company of Everywoman.

ROBERT HOOD BOWERS, composer of gay music, such as The Red Rose.

NETTIE VESTA, a popular vaudeville songstress.

ADA HENRY, the stout comedienne, seldom seen hereabouts.

HARRY JAMES SMITH, who wrote Mrs. Bumpstead-Leigh for Mrs. Fiske.

EDWARD POLAND, with the Southern Theatre Stock, Columbus, O.

VIOLET HOWARD, recently in Augustus Thomas's new play, When It Comes Home, in Chicago.

May 25.

MARIE DORO, this season on tour in A Butterfly on the Wheel, later in Oliver Twist, and now in the title-role in Patience.

J. MALCOLM DUNN, with Lewis Waller in Monsieur Beaucaire and The Explorer.

LEILA REPTON, the Duchess of Glastonbury in Disraeli, with George Arliss.

LAWRENCE KNAPP, recalled in Arsene Lupin and various stock companies, and this season with Mrs. Gene Hughes in her sketch, Youth.

AMY FANCHETTE, English character actress, now touring the provinces as Narjis in Kismet.

JOSEPH WICKES, the eminent scenic artist.

ALLA NAZIMOVA

May 26.

AL. JOLSON, a phenomenal personal success at the Winter Garden, to star next season under the Shuberts.

ALICE HAYNES, Esther in Ben-Hur in earlier casts and in the revival at the New Amsterdam.

FRED TIDEN, in Thy Neighbor's Wife, and now with Henrietta Crosman in The Real Thing.

H. PERCY MELDON, producer and stage director of the stock company at the Orpheum, Montreal.

CHARLES WINNIGER, stage manager, and in support of Blanche Ring in The Wall Street Girl.

LOUIS LEON HALL, for eight consecutive seasons a member of Corse Payton's various stock companies.

DORA JERSLYN, retired from the New Theatre in The Piper, to be married.

ROBERT W. CHAMBERS, whose novel, The Common Law, was produced by A. H. Woods.

May 27.

CATHRINE COUNTISS, starring in The White Sister.

FRED MCNAUGHTON, of the popular McNaughton vaudeville team, now in the English music halls.

LUCILLE WATSON, this season in Just to Get Married and The Truth Wagon, and now in stock at the Teck, Buffalo.

RALPH RAMSEY, for several seasons Howard Jeffries, Jr., in The Third Degree.

SHIRLEY KELLOGG, in The Three Romeos this season.

EDOUARD DURAND, two years in Alma, Where Do You Live?

JOHN KENDRICK BANGS, quiescent as a dramatist of late.

May 28.

ROBERT HILLIARD, tried out a new play this Spring, The Avalanche.

JOHN L. SHINE, two years in Everywoman, and part librettist of The Rose of Panama.

JOHN FINDLAY, recently in When It Comes Home.

WILLIAM LORENZ, this season in Kismet, at the Knickerbocker.

FRANK SHEA, in many Broadway musical productions.

JOHNSON BRISCOE.

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879
Published Every Wednesday in New York
Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President
HENRY T. MUNCH, Sec'y and Treas.
LYMAN O. FISKE, Manager

145 West Forty-fifth Street, New York
Telephone—Bryant 8360-8361
Registered Cable Address "Dramirror"

SUBSCRIPTIONS

One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W.C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified advertisements will be furnished on request.

The Editor's Letter Box

LAST WEEK the editor of the Letter Box propounded this question: What plays are commonly considered the four great satires in English dramatic literature? What do they satirize, and who wrote them? The answer is to be published on June 5.

♠

Meantime, here is another question for you to consider until June 12. Those of you who know, send the answer to the Editor of the Letter Box.

Once upon a time a popular English comedienne attempted to play Portia in The Merchant of Venice. In the court room scene she astonished the audience by mimicing an eccentric and well-known London barrister so accurately that everybody recognized the portrait. Who was the actress?

♠

Apropos of an editorial published in THE MIRROR on March 20, J. H. Benner writes: "It is quite probable that THE MIRROR never comes in contact with persons who, probably deploring their lack of technical knowledge of playwrighting, and groping earnestly after its coveted attainment, yet do not know of the existence of a simple medium of instruction in the shape of books that treat the craftsmanship of play-writing in a comprehensive and thorough manner." He consequently asks THE MIRROR for a list of books on dramatic technique.

Textbooks, it goes without saying, can never make a writer efficient in any art, because to a large extent every man has to crystallize his own technique through experiments with his own abilities. Books may suggest methods by outlining the principles of dramatic structure, but they can never lay down hard and fast rules to cover all instances.

Probably the most serviceable volume that deals with the minutiæ of writing is "The Analysis of Play Construction and Dramatic Principle," by W. T. Price, published by the author, 1908, New York. Mr. Price also had an earlier book on "The Technique of the Drama," Brentano, New York, 1892. The most authoritative, though somewhat cumbersome, exposition is contained in Gustav Freytag's "Technique of the Drama," translated by Elias J. MacEwan, and published by Scott, Foresman and Company, Chicago, 1904. A smaller and more conveniently arranged book, largely indebted to Freytag, is "The Drama: Its Law and Technique," by Elisabeth Woodbridge, published by Allyn and Bacon, Boston, 1898. Professor James Brander Matthews has contributed a useful discussion of the matter "for those who want to know how plays have been written," in "A Study of the Drama," published by the Houghton Mifflin Company, Boston, 1910. Clayton Hamilton, a disciple of Professor Matthews, shows the source of his training in "The Theory of the Theatre, and Other Principles of Dramatic Criticism," published by Henry Holt and Company, New York, 1910.

To these may be added other publications that are suggestive to the careful reader, though they do not deal directly with dramatic technique. Foremost among these is Bliss Perry's "Study of Prose Fiction," published by the Houghton Mifflin Company, Boston, which discusses narrative of all kinds. "The Development of the Drama," by Brander Matthews, published by Charles Scribner's Sons, New York, 1903, is a history of drama in various nations. William H. Fleming's well-known "Shakespeare's Plot: A Study in Dramatic Construction," published by G. P. Putnam's Sons, New York, 1902, is almost as interesting for its general value as for particular analyses of Shakespeare.

♠

THE MIRROR cannot undertake answering questions unless they are signed by the writer's name with genuine address. The name will not, however, be printed, if the writer so requests. This stipulation merely defends THE MIRROR from epistolary fakirs.

♠

In exchanges, the Editor of the Letter Box runs across numerous quotations from THE MIRROR which are not accorded the grace of quotation marks. If a paragraph is worth reprinting, it is certainly worth crediting to its original source. We submit this proposition to that limited section of our esteemed contemporaries who do not always take the trouble to hang the laurel wreath on the brow where it properly belongs.

♠

Through the Letter Box, the editor wishes to thank Mary E. Burke for her kindly comments on the improvements in THE MIRROR, and her appreciation of The Matinee Girl, The Stage Birthday Calendar, and the Stock Notes.

♠

From far away Manila, in the Philippines, under the date of March 28, comes a letter from W. W. Saunders, manager for the Great Raymond, now on the home stretch of his tour of the globe. We quote in part:

"Will you kindly convey my sincere thanks to our gallant Admiral Dewey for having transformed Manila into an American possession? It is so really and truly American that I was able to find THE MIRROR on sale at a newsstand here. It is the first copy I have seen for months—ever since leaving Calcutta."

♠

A READER.—Emmett Corrigan was born in Amsterdam, but his father emigrated first to Paris and then to Philadelphia, for political reasons. At this period of his life, the future actor went under his own name, Antoine Zilles. After giving up his studies at Lichester College for the Catholic priesthood, however, he adopted Corrigan for his stage name. His debut occurred at Baltimore, Md., as the elderly judge in Esmeralda, the Cigar Girl of Cuba. Since then he has played almost every kind of a role, from "heavy" to comedy. Stock companies in Denver, Chicago, Montreal, and New York have had him on their lists, and he has supported many well-known players besides starring. Two of his star plays were Prince of Dreams in 1902 and Keegan's Pal in 1909. Plays in his repertoire are Charley's Aunt, In Missouri, Rip Van Winkle, The Prisoner of Zenda, Cameo Kirby, Hanneie, The Ghetto, Ben-Hur, Shenandoah, Queen's Evidence, Lost Paradise, The Girl I Left Behind Me, A Southern Romance, The Senator, A Gilded Fool, The Prosecutor, Men and Women, Mrs. Avery, and The Deep Purple. In Ben-Hur he has played three different roles—Ben-Hur, Ilderim, and Simonides.

♠

GEORGE H. WOODS, JR.—Probably your song was rejected because it is crude, out of metre, too long, and tells no story—nothing that might not be told in a line. The publisher who wanted you to buy "five hundred copies of the first edition at ten cents a copy" no doubt meant to print no more than that number. Of course, there is no reason why you might not publish it yourself and arrange as you choose with singers. Music royalties, customarily figured on a basis of fifty cents a copy, vary in percentage according to standing of publishers and reputation of authors.

♠

JACK.—(1) The late Joseph Pulitzer provided in his will for an annual prize for the best American play, but no awards will be made until the fund is turned over to the trustees. This settlement will not occur until 1913 at the earliest. (2) Royalties depend entirely upon the author's rank and his play. Five per cent. on the first $5,000 gross receipts, and a rise to eight or ten per cent. thereafter is not an unusual scale. Well-known dramatists, however, are able to demand not only a royalty, but a share of the profits.

♠

"M. E."—Albert Grau may be addressed in care of THE MIRROR.

NEW YORK THEATRES.

KNICKERBOCKER Broadway and 38th St.
Evenings, 8—Matinees Wed. and Sat.
Charles Frohman, Klaw & Erlanger, Props.
LAST WEEK
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OTIS SKINNER
By Arrangement with CHARLES FROHMAN
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KISMET
By EDWARD KNOBLAUCH. Produced and Managed by HARRISON GREY FISKE.

LIBERTY 42nd St., West of B'way
Evgs. 8:15
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KLAW & ERLANGER . . Managers
HENRY MILLER
IN
THE RAINBOW
By A. E. THOMAS

NEW AMSTERDAM 42d Street, nr. B'way
Mats. Wed. & Sat. Evgs. at 8:15.
The de KOVEN OPERA COMPANY
In the American Light Opera Classic.
ROBIN HOOD
With Its Great Cast of Grand Opera Stars—Bella Alten, Florence Wickham, Pauline Hall, Ann Swinburne, George Frothingham, Walter Hyde, Basil Ruysdael, Carl Gantvoort, Edwin Stevens, Sidney Bracy.
Regular prices, 50c, 75c, $1, $1.50, $2.00.

NEW YORK THEATRES.

HUDSON 44th St. nr. B'way. Evs. 8:25
Mats. Wed. and Sat. 2:20
THIRD MONTH
WALKER WHITESIDE
In THE TYPHOON
A DRAMATIC SENSATION
Most Timely Play of the Century

GAIETY Broadway and 46th Street.
Evgs. 8:20. Matinees Wed. and Sat. 2:15.
COHAN & HARRIS Present
OFFICER 666
A Melodramatic Farce by Augustin MacHugh
With GEORGE NASH
and WALLACE EDDINGER

ZIEGFELD MOULIN ROUGE
(Formerly New York Theatre, B'way & 45th St.)
Mats. Wed. & Sat., 2:15.
Smoking permitted.
A ZIEGFELD ENTERTAINMENT
A WINSOME WIDOW
STAGED BY JULIAN MITCHELL
With EMMY WEHLEN
75—A WONDERFUL CHORUS—75

UNITED PLAY COMPANY BUSY.

CHICAGO, ILL. (*Special*).—It is announced that Charles Kenyon's Kindling, which Margaret Illington is playing, has been bought by the United Play Company of this city, and will be sent out in the Autumn with Sarah Padden in the leading part.

George Barr McCutcheon's novel, "Truxton King," has been dramatised and soon will be presented—where deponent sayeth not, because he knoweth not—by the United Play Company.

Hugo B. Koch is to be starred in The City by the United Play Company, which organization also will send into western Canada a company to play The Lion and the Mouse, The Third Degree, and The City.

OTIS COLBURN.

SIR CHARLES WYNDHAM ILL.

Sir Charles Wyndham returned to the London stage on May 16 in the revival of Mrs. Dane's Defence, at the New Theatre. Although he has for some time been in Egypt, resting from recent illness, it was found that he was unable to stand the strain of acting. He courageously played through the entire drama, even the trying scene in the last act, but almost from the beginning it was apparent that he was laboring against almost insurmountable difficulties. He will probably not continue in the role of Sir Daniel Carter.

NEW INCORPORATIONS AT ALBANY.

ALBANY, N. Y. (*Special*).—The following amusement enterprises were incorporated with Secretary of State Lazansky the past week:

Frank Hatch Amusement Company, New York city, to conduct theatres and produce stage attractions of all kinds. Capital, $20,000. Directors: Frank Hatch, Clarence D. Maddy, and Gertrude O'Neill, of New York city.

Broadway Airdrome Company, of New York city, to engage in the moving picture business generally. Capital, $6,000. Directors: Jesse Sharp, Clarence G. Bernheimer, Edgar P. Bernheimer, 10 Wall Street, New York city.

Progressive Theatrical Company, of New York city, to own and dispose of theatrical productions of every description. Capital, $10,000. Directors: Mark Swan, Joshua Waubope, and William Mailly, New York city.

The W. and G. Film Company, of New York city, to deal in moving picture machines, films, etc. Capital, $10,000. Directors: Arthur B. Graham, Howard E. Brown, and Robert M. Simpson, New York city.

The American Film Manufacturers' Association, Inc., of New York city, a membership corporation formed to promote and advance the best interests of the motion picture industry and improve the quality and standard of pictures. The incorporators are Jules E. Brulatour, Carl Laemmle, Joseph R. Mills, Arthur B. Graham, and Archibald E. Stevenson, New York city.

GEORGE W. HERRICK.

CURRENT AMUSEMENTS.

Week ending May 25.

ACADEMY OF MUSIC—Stock co. in The Thief—320 times, plus 12 times.
ALHAMBRA—Vaudeville.
ASTOR—The Greyhound—13th week—93 to 100 times.
BELASCO—Closed May 4.
BROADWAY—Commencing May 25—Mama's Baby Boy.
CASINO—James T. Powers in Two Little Brides—5th week—32 to 39 times.
CENTURY—Closed May 18.
COLONIAL—Vaudeville.
COLUMBIA—Golden Crook Burlesquers.
COMEDY—Bunty Pulls the Strings—33d week—293 to 301 times.
CRITERION—Closed May 4.
DALY'S—Lewis Waller in The Explorer—3d week—16 to 23 times.
EMPIRE—Closed May 4.
GAIETY—Officer 666—17th week—131 to 138 times.
GEORGE M. COHAN'S—Blanche Ring in The Wall Street Girl—6th week—38 to 44 times.
GLOBE—The Rose Maid—5th week—33 to 40 times.
GRAND OPERA HOUSE—Andrew Mack in Tom Moore—8 times.
HARRIS—Closed May 11.
HIPPODROME—Closed May 18.
HUDSON—Walker Whiteside in The Typhoon—48 times, plus 5th week—33 to 40 times.
HURTIG AND SEAMON'S—The Smart Set in Dr. Beans from Boston—2d week.
IRVING PLACE—Closed May 12.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Otis Skinner in Kismet—23d week—172 to 179 times.
LIBERTY—Henry Miller in The Rainbow—11th week—82 to 89 times.
LITTLE—Closed May 4.
LYRIC—Patience—3d week—17 to 24 times.
MANHATTAN OPERA HOUSE—Stock co. in Alias Jimmy Valentine—344 times, plus 12 times.
METROPOLIS—Cecil Spooner Stock co. in Seven Days—453 times, plus 10 times.
MINER'S BRONX—Lady Buccaneers Burlesquers.
MURRAY HILL—Behman Show.
NEW AMSTERDAM—Robin Hood—3d week—17 to 24 times.
OLYMPIC—Welch's Burlesquers.
PARK—Closed May 18.
PLAYHOUSE—Bought and Paid For—33th week—293 to 300 times.
PROSPECT—Stock co. in D'Arcy of the Guards—10 times.
THALIA—The Virginia Outlaws—9 times.
THIRTY-NINTH STREET—A Butterfly on the Wheel—20th week—153 to 160 times.
VICTORIA—Vaudeville.
WALLACK'S—Closed May 18.
WEST END—Corse Payton Stock in The Wife—12 times.
WINTER GARDEN—Whirl of Society—12th week.
ZIEGFELD MOULIN ROUGE—A Winsome Widow—7th week—45 to 52 times.

CLARA-BELLE PRAE.

Clara-Belle Prae, known in private life as Mrs. Norbert E. Dorente, is celebrating her fourteenth year with the Chicago Stock company. During this long engagement under the management of Mr. RossKam she has been seen in the leading roles of the best royalty plays released for stock and has covered a route embracing the leading cities, from St. Johns, Newfoundland, to the Florida coast, and as far west as Denver and north to Duluth. Everywhere she has made a host of friends by her clever work and pleasing personality. Both Mr. and Mrs. Dorente are re-engaged for leading parts with the Chicago Stock company next season and are already at work on their respective parts in a list of plays, including some of the prominent successes of the past two years.

LAURELS FOR THE SPOONERS IN BASEBALL.

Baseball teams representing the Cecil Spooner Stock company and the Pathe Freres Motion Picture Company gave a performance at Lenox Oval on May 17. With the score only 4 to 2 in favor of the Spooners it would hardly be fair to call the game a comedy, but there were some farcical features. J. McRobbie, first man up for the Spooners, rambled home while Sanger and Rube, pitcher and catcher for the Pathe Freres, conferred. The vaudeville feature was declared legitimate drama by one Clayborne, the umpire. Clarendon, who is an actor, won applause by sliding home for the Spooners in scene three. Harry Sanger, captain of the Pathe Freres, took the center of the stage and twirled. The moving picture men brought along one of those Jersey City goats and they threatened to take twenty meters of the game, goat included, but they didn't. The line-up was: Cecil Spooner Baseball Club—J. McRobbie, c. f.; Clarendon, r. f.; Crandall, 1 b.; Lynch, 3 b.; McRobbie, s.s.; Anderson, l. f.; Holstein, 2 b.; Plate, c., and Taylor, P. Pathe Freres Moving Picture Company—Wright, s.s.; Smith, l. f.; Fisher, 3 b.; Rube, c.; Whitie, r. f.; Ford, c. f.; Larkin, 2 b.; Kohl, 1 b., and Sanger, p. The Spooners, elated by their performance, are going to play the Friars on the same field May 24.

VAUDEVILLE SURPRISE AT CAPITAL.

WASHINGTON, D. C. (*Special*).—The Academy of Music is closed to low-price vaudeville after two weeks' experience. Just when the success of a Summer season seemed assured, Manager Harry B. Hyams announces that advices received from his principals, Wilmer and Vincent and Jake Wells, compel him to temporarily suspend the exhibition of high-class vaudeville at low prices at that house, pending the adjustment of differences with the United Booking Offices of America, whence came the acts and which undertook to supply only the best, and the stoppage is said to be made by influential holders of a United Booking Offices franchise that object to the furnishing of attractions at prices below standard—that is, ten and twenty cents, with three shows a day.

"THE DANGER SIGNAL" PRODUCED.

SALT LAKE CITY, UTAH (*Special*).—The Danger Signal, playlet by Martha Royle-Palmer, sister of Edwin Milton Royle, was presented for the first time on any stage at the Garrick Theatre, Salt Lake City, May 5, as a curtain-raiser to The Marriage of Kitty, which was being given by Max Figman, supported by the Garrick Stock company. In the cast were Margaret Dills, Merville Held, Irene Shirley, Ralph Cloninger, and William Bernard.

In this playlet there is a strong and well conceived plot, in which the dishonest manager of a mine has defrauded a widow and her child of their rights. Later the villain, while being pursued by angry miners, is forced to seek shelter in the house of the widow he has robbed. This gives her a chance for some strong acting in which she forces him to make a written confession and reparation, after which she aids him to escape. It was well received and the author frequently called before the curtain.

C. E. JOHNSON.

DESCENDANTS OF LADY GODIVA.

Lady Godiva is still creating disturbances. Viola Hamilton, it will be recalled, rode through Coventry last year in somewhat the same fashion as did the lady who made the town famous. An English paper called *Sketch* then printed some picturesque drawings of the pageant, which somehow gave the impression that the equestrienne was Kathleen Hamilton. Consequently Kathleen Hamilton brought suit against *Sketch* for damages to her reputation, not as a bareback rider, but as a dresser. The London courts decided, however, that as Viola Hamilton was at hand to claim the damagas for herself, Kathleen Hamilton had not been injured, and the case was dismissed.

"THE NEW SIN" COMING HITHER.

George C. Tyler, who has bought for his personal account The New Sin, has written from Paris to the Liebler company, of which he is managing director, that he will, in all probability, bring over the company of English actors now interpreting this play at the Criterion Theatre, London. The New Sin is the first work of B. Macdonald Hastings. Originally put on for matinees only at the little Royalty Theatre, London soon decided this wouldn't do at all for a play of such moment, and now it has been transferred to the Criterion as the regular bill. The London reviewers apparently find it hard to believe The New Sin is an author's first work. The *Globe* says: "One would expect only from the practised dramatist such vigorous handling and sureness of touch. Such daring, too, as the main theme displays bespeaks the courage of a writer who is certain of himself."

MELIES'S "MAKING GOOD."

Making Good is the title of the release to be issued by the Melies company on June 6, scenes from which appear elsewhere in this number of THE MIRROR. The manner in which the young man makes good after being disinherited by his father is to go West, where he becomes associated in the oil business. The operations connected with this industry are an interesting feature of the film. The hero is also saved in the nick of time from a perilous ride on a belt, all of which makes a very thrilling picture.

A SUCCESSFUL "SOLAX NIGHT."

Queen's Theatre, Third Avenue and Fifty-ninth Street, New York, one of the neatest and best-managed picture houses in the city, recently featured a Solax night with remarkable success. They ran an exclusive Solax programme, including The Sewer Darwin Karr, the Solax leading man, personally appeared after the pictures. Billy Quirk was also there and entertained. Blanche Cornwall made her bow, and Director Warren told how pictures are taken. The manager of the house wrote a grateful acknowledgment to the Solax Company after the performance.

KINEMACOLOR THEATRES.

Henry J. Brock, president of the Kinemacolor Company of America and of Kinemacolor of Canada, Ltd., has appointed Arthur A. Lotto general representative of the Canadian Northwest, going as far as the Pacific Coast, to arrange for the building and leasing of theatres and for the granting of franchises for Kinemacolor.

REFLECTIONS.

A graceful feature of the Sothern and Marlowe engagement at the Lyric, Chicago, was the complimentary matinee given on May 13 to the children who took part in the Shakespeare pagent at Lincoln Park on April 23. There were seventeen hundred children at the matinee, most of them dressed in their pageant costumes representing characters from the plays of the Bard. The drama, selected by the children through a popular vote, was The Merchant of Venice.

Adelaide Wise, who at one time gave promise of becoming one of our most clever leading women, and is a sister of Tom Wise, has forsaken the footlights and gone into the real estate business, in which line she is making a decided hit. Her country home is at Glendale, a suburb of Los Angeles.

Mrs. Harry R. Webster (Minnie Barrie), for the past two seasons a member of Denman Thompson's Old Homestead company, underwent an operation for appendicitis at Syracuse, N. Y., May 15, and is recovering rapidly.

A son was born to Mr. and Mrs. Edward O'Connor on May 1, in this city.

The Southern Billposters' Association met in annual convention at Atlanta, Ga., last week. The officers were all re-elected and Mobile, Ala., was selected as the place for the next meeting.

The annual report of the St. Louis Symphony Society shows a deficit of $29,595.73.

While the Knights of Columbus were in convention in Watertown, N. Y., they had an opportunity to live up to their mediæval title, for The Spring Maid company arrived in town without being able to secure accommodations in the overfilled hotels. The chivalrous Knights surrendered their lodgings to the sheilerless Spring Maids and sought other accommodations for themselves on all the available pool tables in Watertown.

The production of Don Quixote was so enthusiastically received at the London Opera House on May 17 as to revive the hopes of the manager. Lafont, Danse, and Yvonne Kerlord were the soloists, and Ernaldi the conductor.

At Lyons, France, a monument has been erected to the memory of Laurent Mourguet, who can justly claim the title of benefactor of the human race. He was the inventor of the Punch and Judy show.

Carter De Haven plead guilty of driving an unregistered motor car in Boston on May 16. He told the court that he had not been in the city long enough to register the machine.

Bram Stoker's will, probated in London on May 17, shows his estate to be worth $23,615.

Charles Riley, a Gettysburg, Pa., farmer, has a 1703 violin for which he has refused an offer of $7,500. The instrument is said to be of great value. Riley's father bought it at auction for next to nothing.

Max Shapiro, violin instructor at the Skidmore Art School, Saratoga Springs, N. Y., was thrown from a carriage lately and broke an arm. Physicians fear that he may not be able to play hereafter.

Blanche Berndt Mehaffey, the Cincinnati singer, has had a large bequest by the will of the late Horace A. Wilson, secretary of the Kentucky Trotting Horse Breeders' Association.

In the College of Physicians, Philadelphia, a curious case has just been presented, which is the realization of the story of Trilby. A manufacturer of the city is able to mesmerize one of the women in his employment so she can sing, although her natural voice is of only mediocre quality.

Mrs. Clark E. Daniels, of Brooklyn, recently delivered a spirit demand for censorship of popular lyrics.

The Chicago *Post* with good sense suggests that settings for the forthcoming production of Norma in the Chicago Opera House be designed in the Gordon Craig style. Norma is particularly adapted to atmosphere of that sort.

Adelaide Thurston was in St. Paul on May 1' for the burial of the body of her father, Henry Sawyer, who died at Duluth, Minn., in December, and whose remains lay in a receiving vault until last week. Miss Thurston is collaborating with Hallie Erminie Rives in dramatizing the latter's novel, "The Hidden House," in which the actress will star next season.

Victor Herbert chartered a special train to carry himself and band from Kansas City to St. Joseph, Mo., on May 14, en route to Des Moines. The band were on the train all right, but Mr. Herbert entirely forgot about it and had to wire for his company to wait until he could catch up on a regular train. However, the whole outfit reached Des Moines in time for the booking.

A. Toxen Worm, the Shuberts' general manager in Chicago, apropos of the death of Denmark's King, is telling how in younger days he was wont to superintend the pastimes of a notable array of juvenile royalty. The roster of nobility embraced the present King of Denmark, the present King George of England, and the present Czar Nicholas of Russia, all grandchildren of the old King Christian IX. of Denmark. Their Summers were spent at the Castle of Charlottenlund, a few miles outside Copenhagen.

Catherine Calvert, with A Romance of the Underworld, has gone in for aviation, and on May 14 took a twenty-one minute flight with Farnum Fish, the schoolboy aviator, in Chicago. She is learning how to manage an aeroplane all by herself.

The Methodist Episcopal Church convention in Minneapolis on May 13, by a vote of one hundred to fifty-one, rejected the proposed abolition of the ban on theatregoing, circusgoing, dancing and horse-racing.

The Ben Greet Players will perform at the Woodland Theatre, Fieldston, Riverdale-on-Hudson, N. Y., May 23-25, in aid of the Pike Street School of the Children's Aid Society, under society patronage.

Eva Davenport entertained her fellow players in Patience at luncheon in her apartments on Cathedral Heights on Friday.

Tyrone Power is to marry Helen Emma Reaume, a dramatic teacher of Covington, Ky., next month. They will spend the Summer at Mr. Power's country place in Canada.

The William Harris offices announce that The Quaker Girl will come back to New York in August for a run.

NEW YORK THEATRES. | NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

WINTER GARDEN
BROADWAY and 50th ST.
Tel. 411 Col. Evgs. at 8. Mats. Tuesday, Thursday and Saturday at 2 Best Seats, $1.50. Smoking Permitted
NEW SPRING EDITION OF
WHIRL OF SOCIETY

CASINO Broadway and 39th Street. Phone, 3846 Greeley. Evgs. 8:15. Mats. Wednesday and Saturday 2:15.
THE MESSRS. SHUBERT Present
JAMES T. **POWERS**
In a New Musical Production
Two Little Brides

DALY'S Broadway and 30th Street. Tel. 5073 Mad. Sq. Evs. 8:00 Mats., Wed. and Sat., 2:15
LAST WEEK
Special Star Production of
THE EXPLORER
A New Play
By W. SOMERSET MAUGHAM
Cast Includes:
Lewis Waller, Constance Collier, Charles Cherry, Grace Lane

39th STREET THEATRE — 39th St., near Broadway
Tel. 413 Bryant. Evgs., 8:15.
Matinees Wednesday and Saturday, 2:15.
MR. LEWIS WALLER has the honor to submit
A BUTTERFLY ON THE WHEEL
Noted English Drama with Excellent Cast.

LYRIC 42nd Street West of Broadway. Phone 3216 Bryant. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
LAST TWO WEEKS
Star Revival of Gilbert & Sullivan's Masterpiece
PATIENCE
De Wolf Hopper, Cyril Scott, Eugene Cowles, George J. Macfarlane, Arthur Aldridge, Marie Doro, Eva Davenport, Christine Nielsen, Viola Gillette, Alice Brady.
Beg. June 3 Star Revival of **The Pirates of Penzance**

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THE CALLBOY'S COMMENTS

KEEP IT IN THE ACT.

Maybe sometime while rehearsing
Came along a happy thought,
Something that, with proper nursing,
Bunches of applause has brought—
Just a line, perhaps a mere word,
Handled with a little tact,
Made a hit—then promptly you've heard,
"Better keep in the act."

Maybe ofttimes, just in chasing
Through this world so gray and old,
You have met a fellow facing
Trouble, deep and hard, and cold,
And you've helped him somehow some way,
And felt better for the fact—
'Twill return to you, too, some day,
If you keep it in the act.

Momentarily I thought that I must have discovered a new theatre the other day. Over in serene Sixth Avenue the talismanic name "Cohan" caught my eye. 'Twas painted over a doorway, and the initials "M. G." were before it. Assuredly, said I to me, the artist has transposed the letters—it must be something new by George M. I fancied the chagrin of Edwin Wallace Dunn when I should have unearthed in this town a Cohan enterprise concerning which he had never waxed eloquent in his highly literary press stuff.

I imagined also the amazement of Cohan and Harris when I should acquaint them with the fact that they had a theatre of which they had never heard. With heart beating rag-time, I drew nigh apace. Then the disillusion almost crushed me. The whole sign read: "M. G. Cohan, Printing and Stationery." I entered respectfully and purchased a lead pencil just to make certain that the place wasn't a theatre under an assumed name.

When Corse Payton's Stock company was at the Grand Opera House last Summer they put on a dramatization of Elinor Glyn's overheated fiction, "Three Weeks," and the three sheets proclaimed: "Three Weeks—One Week Only." Of course, I wondered what had become of the other two weeks and was relieved pretty soon when they revived the calorific classic and the bills read the same way. Thus two of the three weeks were accounted for, but I was still at loss as to the fate of the remaining one, until I chanced to think it might have been Seven Days.

My alleged mind relieved upon this point, I got along fairly well until a little while ago when Cecil Spooner concocted a play of her own for her company at the Metropolis, christening it One Day. And the merry announcements read: "This week, One Day." I rushed for a calendar, dreading lest Leap Year might have somewhat to do with this astounding abbreviation of the schedule. But no enlightenment was there, and I trembled to contemplate weathering an entire week, with only one day in it.

You won't believe it, I know, but, as a matter of fact, which can be absolutely proven, if necessary, the week actually turned out to contain as many days as any other week, and ever since I've considered myself just six days to the good. Why doesn't someone write a convict play and call it Thirty Days, or else Six Months? No charge for the suggestion.

Gentlemen who have long been more or less bankrupted in order to send floral tributes to stage beauties may be relieved to learn that they shouldn't do so, that they would really confer a favor by refraining. A London paper says that the scent of certain flowers has a remarkable influence on voice and nerves. "Sims Reeves," states this authority, "would be off his singing form for nights if the perfume of flowers reached his throat. Christine Nilsson tells of a singer who inhaled the fragrance of tuberoses for a moment and went on the stage to find that she could not utter a note. The vocal chords had been temporarily paralysed and a doctor had to be called.

"Emma Calvé never permits in her rooms any flowers except roses and violets. The tuberose is her particular abhorrence. If she enters a room where lilies are, Madame Calvé always wants to throw the windows open. Personally she exempts the violet from a charge of vocal injury, though other singers have told her that it has been detrimental in their case.

"Adelina Patti avoids the perfume of flowers before singing. Some teachers even caution their pupils against having flowers in dressing-rooms. It is said that a jealous prima donna was, on one occasion, known to present her rival with a bouquet, with the special object of rendering her singing less effective."

Perhaps, in calling attention to this matter, I am making myself unpopular with the florists, but I am assuredly supplying a legitimate excuse for impecunious adorers of footlight favorites. They should paste it in their hats for future use.

THE CALLBOY.

THEATRE WAR NEAR PIKE'S PEAK.

With the opening of the new Burns Theare at Colorado Springs, Colo., a theatre war loomed amain. James F. Burns has the beautiful new house, to be sure, but "Sim" Nye, who opened the old Opera House twenty years ago, has the syndicate bookings, and, by all accounts, does not care to relinquish any of them. Besides, the C. L. Tutt estate, owners of the Opera House, are said to be ready to spend considerable money on that institution, with view to active competition with the newcomer in the field. "One has the theatre—the other has the shows" is the way the citizens are said to size up the situation.

CLINTON THEATRE CHANGES HANDS.

CLINTON, IOWA (*Special*).—The lease of the Clinton Theatre, held by Shubert, Cort and Kindt for the past two years, has expired, and the operation of the theatre has reverted to its owners. A five years' contract has been signed with Klaw and Erlanger and the bookings will hereafter be under their direction. Manager Dixon has already contracted for a number of prominent attractions for next season, which will open in August. The interior of the theatre will be entirely renovated, and when the Clinton reopens it is expected that it will prove Iowa's handsomest playhouse.

WARREN CONLAN DROPS DEAD.

Warren Conlan died suddenly of heart trouble during a performance at the Orpheum, Winnipeg, Man., on May 14. Mr. Conlan, appearing as an elderly merchant in a one-act play, was seated in a curtained office at rear of stage. His leading lady drew the curtain as the play required, and as she did so Mr. Conlan, suddenly stricken, fell from chair to floor. The others went on with their parts and contrived to finish the act with very few in the audience aware that anything unusual had happened. The remains were sent to Biddeford, Me., for interment.

Mr. Conlan appeared with Mrs. Potter and Mr. Bellew at Daly's in 1896 as Tybalt in Romeo and Juliet. In November of the same year he was seen in An Innocent Sinner. He appeared in Devil's Island in 1898. With James A. Herne he played in The Rev. Griffith Davenport in 1899. In the mystical drama, Beyond, presented in 1904, he appeared as Aaron Burr, and in the same year was with Robert Mantell playing Baradas in Richelieu. When James O'Neill revived Virginius at the Lyric in 1907 he was the Munitorius, and also played Mons. Morel in Monte Cristo. In 1909 he was with William Faversham in Herod. Latterly he had been successful in vaudeville.

AT THE METROPOLITAN.

Now that the sweet singers of the Metropolitan have flown from their aviary, plans are under way for the coming season. The interior of the auditorium and the stage is being thoroughly overhauled by the technical director, Edward Siedle, while Earle R. Lewis sits in the treasurer's office writing with both hands to keep up with the subscriptions for next year. Only twenty subscribers of this past Winter have canceled their holdings, and they are more than balanced by new purchasers. Reservations already run up into six figures, and it is predicted that it will easily amount to a million dollars before the first curtain rises. A week has been added to the opera season of 1912-13, making twenty-three weeks.

VACATIONS FOR "ALLAH'S" GARDENERS.

With the conclusion of the long run of The Garden of Allah comes news of various vacations. Minna Gale is to Summer on Long Island, and Lee Baker at Sparkill on the Hudson, there to experiment with patent incubators, brooders and such. Edward Mawson, too, will have a view of the Hudson from his home at Harmon, which he plans to make the starting point and goal of various automobile tours already mapped out. Herschel Mayall goes to Bowling Green, Ky., where his parents brought him up. Edwin Brandt will go headlining through the 'alls in his playlet, Fool's Gold, and Francklyn Hurleigh goes to Cornell University, where he hopes to learn all about forestry and soil technology, possibly to add a degree to the half-dozen that already have been acquired by this most studious player.

The seafarers are Mrs. Alexander Salvini, who may be addressed at Florence, Italy, these next three months, and Jose Ruben, who hies him to his home in Paris. The Arabs will all return to Morocco in a body, save Faddma, the dancer, who will look about the Continent a bit to discover whether there exists any crowned heads before whom she has not danced, before going home to Biskra.

THE NEW BRIGHTON OPENED.

The New Brighton Theatre opened last week with an exceptionally fine programme. Belle Baker was the headline feature, and this clever comedienne scored a decided hit. Miss Baker opened her repertoire with "Waiting on the Levee," and had to respond to several curtain calls after each number. Bob Matthews and Al. Alshayne were seen in A Chinatown Fantasy, and received their share of the applause. Others on the bill were the Musical Craigs, the Graphophone Girls, Radford and Winchester, Laddie Cliff, Everybody, William H. Macart, and Ethlynne Bradford in a Legitimate Holdup, and the Booth Trio. Good business throughout the week.

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"BELLA DONNA."

In his novel, "Bella Donna," Robert Hichens remarks: "In every great doctor is hidden a great detective." Dr. Meyer Isaacson is this character, both in the novel and in James Fagan's dramatization of the novel, who detects crime by deductive methods similar to those of Sherlock Holmes. Balanced against Dr. Meyer Isaacson is the character of Mrs. Armine—a typical specimen of the modern fashionable woman to be met with in almost any London drawing-room. Mrs. Armine is by no means a thoroughly bad woman; she is just a woman without faith of any kind; she has no vision beyond to-day. Provided she has a good time in this world she does not care what becomes of her in the next. The extraordinary duel of mind against mind, Mrs. Armine clashing with Dr. Isaacson, which is one of the finest moments of the novel, is duplicated in the play. In that scene each character is vividly drawn, by the line of dialogue, not by anything they do, but by everything they say. "Do you realize," Mrs. Armine asks the doctor, "how frightful women—many women—suffer secretly from depression when they begin to find out that they are not going to remain eternally young?" To which Dr. Isaacson answers: "Yes. It is possible to have preserved the health of the body and yet to have lost the health of the soul." Mrs. Armine: "The soul! Really, Dr. Isaacson. How amusing to meet a doctor who believes in a soul. I thought the soul was one of the things that are no longer mentioned in polite society. I don't happen to believe in the soul and I do believe very much in the body. I'm afraid I believe when we die we go out"—snapping her fingers—"like that. And so I mean to have a good time as long as I'm here." But Mrs. Armine finally learns to believe even in the soul. At the villa by the Nile, at the end when everything is lost, she looks in a mirror one day and sees, in place of her one-time radiant beauty—an old woman— a creature whose body has perished for the lack of spiritual fuel; the flame has been allowed to die out and nothing is left but a cheerless house of flesh crumbling in darkness. As a commentary on gross materialism versus reasonable idealism, in London Belladonna as a play has proved of boundless interest to men and women alike.

AMATEUR NOTES.

At Watertown, N. Y., on April 10, Mice and Men was acted by the St. Lawrence University Dramatic Club, with H. O. Skinner, nephew of Otis Skinner, in leading role.

The Wesleyan University Dramatic Association produced Shaw's You Never Can Tell, under direction of Louis Massen, at Middletown, Conn., on May 9.

On May 3 and 10 students of the University of Denver presented W. B. Yeats's The Countess Cathleen in a creditable manner. On May 4 the Drama Club of the Denver Public School Teachers presented The Girls of 1776 at the Woman's Club. Granville Forbes Sturgis assisted Mrs. Pearl Shaie Kingsley, of the Department of Public Speaking of the college, in arranging the former, and had sole charge of the latter play. Mr. Sturgis hopes to establish an art theatre in Denver in the course of a year or so.

At Grinnell, Ia., on May 3, the Forum and Philadelphia societies of Grinnell College presented The Great Galeoto. The translation was made for the occasion from the Spanish original by Professor Caroline Sheldon.

By permission of the author, John Galsworthy, the advanced students of the department of elocution and acting of the Cincinnati College of Music produced The Silver Box under the personal supervision of Joseph O'Mears. The performance was given in the college's own beautiful theatre. The local dramatic critics gave the performance flattering reviews.

Shakespeare's Coriolanus, last presented in this city a score of years ago by Salvini at the Metropolitan Opera House, is to be revived by the boys of Riverdale Country School to-day, or the first clear day thereafter. The performance will be in the natural amphitheatre on the school grounds at Riverdale-on-Hudson, with admission by invitation.

At Students' Building, Smith College, on May 4, the Dramatic Division gave an interesting performance of The Melting Pot. While the dramatic requirements of the play were above amateur ability, its text and significance were brought out so well as to make a marked impression. The most successful performance was that of Frances Carpenter. The cast showed Cora Beach, Ruth Baldwin, Edith Bennett, Margaret Bryan, Emily Chamberlain, Margaret Adler, Eleanor Brodie, and Florence Blenkiron.

The dramatic group of the Ethical Culture Society presented The Admirable Crichton at the Lyceum Theatre on May 12. In the cast were Barbara F. Davidson, niece of Daniel Frohman, who loaned theatre and scenery; Benjamin F. Levine, Mildred V. Hamburger, Ernestine C. Isabel, and Claire Runkel.

REFLECTIONS.

Ben Wilson and Jessie McAllister, who have just returned from Bermuda, are visiting friends in Newark, N. J.

Next season Edward Emery, now in The Divorce? at McVicker's Theatre, Chicago, will be one of the leading actors in the American production of The Five Frankforters. The title, so suggestive of the attractive "redhots" of commerce, will probably be changed. The Five Bankers is one suggestion considered.

Edward J. Sullivan, manager of the Studebaker Theatre, Chicago, was able on May 14 to leave Mercy Hospital, where he underwent an operation for appendicitis four weeks before. He was taken to his rooms in the Auditorium Hotel, and later for a brief visit to his office at the theatre.

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STOCK COMPANY NEWS

The Lily was the offering of Keith's stock company in Toledo, O., May 6-11. In the cast were Charles Dow Clark, Martin Sabine, Miss Nordstrom, Fay Bainter, Mr. Buhler, William Sullivan, Mr. Stein, and Claire Weidon. The play was well staged and the roles well acted throughout.

The Hackett stock company presented The Witching Hour at the Lyceum Theatre, Teledo, O., May 6-11, with Dodson Mitchell in the role of Judge Prentice. Norman Hackett, Harriett Worthington, Robert Smiley, and Walter Sherwin all did well.

Edwin H. Curtis, stage director and producer, is in his third year in this capacity with the Columbia Theatre stock company, of Washington, D. C.

Frederick Webber wrote the article last week for the Grand Rapids, Mich., *Herald* in its series by members of the Mary Servoss company. He called his contribution "The Short, Sweet Story of My Life."

Reginald Barker, stage director for Robert Hilliard, will be a member of the Summer stock company at Elitch's Gardens, Denver, Colo.

The third season of the Princess stock company in Des Moines, Ia., closed May 11. Thomas Reynolds has appeared on the Princess stage eleven hundred times. Mr. and Mrs. Reynolds, Jessie Pringle, and Genevieve Cliffe go to Bridgeport, Conn. Priestly Morrison and wife go to New Haven. A. E. Homans goes to Maine. Guy Harrington and Corliss Giles go home to Providence, R. I. Irene Oshier and Jessie Mueller go to New York. William Mack goes to Milwaukee, Harry Hayden to New York, W. E. Bonney and wife to Chicago, and Stuart Fox to Cleveland.

Lillian Rhodes heads the company at the Park Theatre, Louisville, Ky., which opened there May 12. Other members are Edward Woodruff, Alice Learn, Helen Gillingwater, Gladys Montague, Ethel Slack, E. H. Horner, Philip Lord, and George Fox.

Eleanor Carey, last seen in New York as Granny Tyl in the New Theatre production of The Blue Bird, has been engaged for the James Durkin stock company, Denver, Colo., opening June 3 in The Professor's Love Story.

The Lillian Mortimer company closed their stock engagement at the Bijou Theatre, Decatur, Ill.

Charles J. Lammers, after the closing of Miss Nobody from Starland, will go at once to the Casino at Lynchburg, Va., to direct for the Summer.

The Grand Theatre, Elgin, Ill., has changed policy from vaudeville to stock. The Sherman company moved from Joliet and took possession. Among the members are Blanche Epley, Irene Duckett, Bertha Davidson, James Riley, Whitney Collins, Roy Sutherland, Burton Fahr, Cecil Williams, John Jacobs, George Rooney, and Marie Mitchell. Mr. Sherman has another company in Ottumwa, Ia.

Albert Phillips, Leila Shaw, and company open a season of stock work in Toronto this evening, playing in The Deep Purple. A. K. Pearson, late business manager of Madame Sherry, serves the Phillips-Shaw management in a similar capacity.

Lyne Starling, Chester Beach, and Harry Douglass have joined the Wright Huntington Players, Youngstown, Ohio.

Robert Lowe, who was popular as the leading man of the Murat stock company at the Murat two Summers ago, played the leading male role in The Battle Cry of Freedom, with May Tully, at Keith's Indianapolis house this week, one of the best one-act sketches seen there for some time. The company as well as the sketch were given a flattering reception.

White, N. Y. CHARLES BALSAR

Prior to commencing rehearsals for the regular Fall season, Charles Balsar will consider first-class offers for the months of June and July. He may be addressed at 307 West Wesley Street, Jackson, Mich. Mr. Balsar was one of the members of the New Theatre company, where his work attracted favorable comment. Since the closing of that enterprise he has been with Nazimova in The Marionettes, and Billie Burke in The Runaway. His previous career includes engagements under such excellent teachers as Mrs. Fiske and John Mason.

The Holden stock company did a record business May 13-18 at the Park Theatre in Indianapolis, Ind.

Richard Bennett and Laurette Taylor have joined the Morosco Stock at Los Angeles, Cal., and will open there in The Money Moon early in July. The Money Moon will be brought to New York in September.

T. C. Gleason ends his stock season at the College Theatre, Chicago, this week, the company winding up its activities by taking a relaxing fling in the rollicking rhymes of A Knight for a Day. It is rumored that there will be no stock company activities at the College next season, and that Manager Gleason is negotiating for a house inside the "loop."

North Brothers' stock company will open a Summer season at Fair Park, Oklahoma City, Okla.

The Gutta Percha musical comedy company, Oklahoma City, Okla., includes Mildred Le Roy, Jack Costello, and Charles Diamond.

Jessie Shirley and company scored a success in The Gay Parisians May 5-11 in Seattle, Wash., which was presented in an amusing and entertaining manner before houses averaging good business. Miss Shirley, as leading woman, sustained the role with her customary skill and finish. Paul Harvey, as Joseph Pinglet, showed his ability and resourcefulness to good advantage. In the cast were Laura Adams, Marguerite Doyle, Ethel Corley, Charles Yule, James C. Sheehan, Gordon Davis, and others, who sustained their roles with skill and effect.

Owing to the sudden and untimely death of Mary Jordan Lea, leading woman at the American, the Summer engagement of the Woodward Stock company has been discontinued at Omaha, Neb.

Rorick's Theatre, Elmira, N. Y., will open May 27 for a fifteen weeks' season of opera. The Sho-Gun will be the opening bill, followed by Dolly Varden, Sergeant Kitty, The Tenderfoot, Babette, The Mayor of Tokio, Mlle. Modiste, The Red Feather, The Maid and the Mummy, The Gay Musician, San Toy, Marcelle, Fan Tan, The Girl and the Governor, Princess Chic, and The Singing Girl.

Marie Hudson closed with Maggie Pepper company and joined the Eva Lang Stock at Kansas City, Mo., for the Summer. Miss Hudson and Miss Lang are sisters.

Stage Director William C. Masson, of the Crescent Stock company in Brooklyn, was surprised by Percy G. Williams at the termination of the company's season May 11, when Mr. Williams gave him a handsome gold watch in recognition of his services.

At Hathaway's Theatre, Brockton, Mass., the Thompson-Woods Stock company in Fifty Miles from Boston, May 13-18, opened the last week of the season to good house and gave a fine performance. Thurlow White as Joe Westcott, Walter Bedell as Mr. Westcott, William B. Freeman as Timothy Harrigan, George Bowman as Jed Woodis, Frances Brandt as Sadie Woodis, and Marion Chester as Mrs. Tilford did fine work and made hits in their vocal selections. The company rendered good support. Jessica Bates, the popular soubrette of the company, sails from New York in June for a three months' Continental tour.

Mark Fenton, Edward Peil, and Raymond Bond closed with the Lonergan Players May 11 in New Bedford, Mass.

The Summer season of the Hunter-Bradford Players opens May 20 at Parsons', Hartford, Conn.

The Lytell-Vaughan Stock company opened their eighth week in Albany at Harmanus Bleecker Hall May 14 in The Chorus Lady. Alias Jimmy Valentine May 20-25.

The Crescent Theatre Stock company, Brooklyn, N. Y., opened a four weeks' engagement at the Greenpoint Theatre May 13, the opening attraction being The Three Twins. George Alison was seen to good advantage in the role of Tom Stanhope. Arline Bennett, the new leading woman, gave a most praiseworthy performance of Kate Armitage. Isadore Martin repeated her success of a few weeks ago in the Bessie McCoy role. Others in the cast, all of whom did excellent work, were Arthur Buchanan, Gertrude Rivers, Charles C. Schofield, Helen Hemmingway, and M. J. G. Briggs.

The Woodward Stock company presented The Warrens of Virginia at the Willis Wood, Kansas City, Mo., May 12-18, to very satisfactory business. Eva Lang and Elliott Dexter were splendidly cast in the leading roles and won enthusiastic applause. Other members also did well, while the play was appropriately staged and costumed. The Freedom of Susanne May 19-25.

OTHER STOCK NOTES, PAGE 18.

GOSSIP OF THE TOWN

Aubrey Beattie has been told that an old painting given to him by his mother-in-law, Marie Robinson Wright, who found it in Peru, is a genuine work of Herrera, a Spanish "old master."

A romance that had its inception at Stanford University seven years ago was concluded in Spokane on May 8, when Fred Holcomb, scene painter at the Empress Theatre, Spokane, Wash., and Pearl Clark were married.

Fred Hoff, musical director for Kolb and Dill, in San Francisco, was presented with a diamond cigar cutter by the company recently. He left the company on May 11.

The old site of the San Francisco Alcazar has been sold by M. H. De Young, owner of the *Chronicle*. It is said that a new vaudeville house may be erected there.

Eva Vincent, Nellie Fillmore, George M. Bogues, Ezra Mathews, and Davis Towle are among those sojourning at Mount Clemens, Mich., taking the justly celebrated mineral baths.

Anna Berger Price, who has been with Cathrine Countiss in Helena Richie and The White Sister, is spending her vacation in Chicago.

Elmer F. Rogers, manager of the Fifth Avenue Theatre, and Eddie Darling, its booking agent, resigned their positions on Saturday.

David Proctor, leading man for Cathrine Countiss last season, will spend his Summer vacation in the apartment house which he owns in Eighty-sixth Street, overlooking the Hudson.

Virginia Pearson, who made women shudder by her vampiric abandon in A Fool There Was, is now making them cry by the pathos of her little waif in The Divorce? in Chicago.

Pearl Diehl, of the Mutt and Jeff company, is spending a few days at her home, Camden, N. J.

G. F. White closed with the Madame Sherry company at Dunkirk, N. Y., after a twenty-eight-thousand-mile tour.

Louis M. Boas closed his engagement as manager of the South End Theatre, Boston, and will assume charge of the Academy in Fall River, Mass., May 20.

William Raynor and Viola Keene were the first professional visitors to Breezy Knoll, Tiverton, R. I., May 3.

"Billy" Bowman, who recently closed the season with George Evans (Honey Boy) Minstrels, joined the Buffalo Bill aggregation at Trenton, N. J.

Will F. Molter is now acting manager for Ready Money, at the Cort Theatre, Chicago, and is also personal representative of John Cort. Before the Shuberts took charge of the American Music Hall, Chicago, Mr. Molter was manager of that house for Mr. Cort.

Pinero's Preserving Mr. Panmure was recently presented in Italian at Milan and lasted only one performance, being received with howls of disapprobation and derision.

Philip J. Fisher, theatrical manager, filed a petition in bankruptcy in this city last week, with liabilities of $2,209 and assets of $295.

Mort H. Singer will sail for Berlin soon to see Victor Hollaender's new operetta, in which he will star George Damerel next season. Mr. Singer has arranged for a New York production of A Modern Eve in September.

The boyhood home of the late Samuel L. Clemens (Mark Twain) at Hannibal, Mo., was presented to that city on May 15 by Mr. and Mrs. George A. Mahan. It will be preserved as a memorial to the humorist.

The Lichtenstein Millinery Company secured a judgment for $1,808 in Supreme Court in this city on May 15 against Fritzi Scheff for wearing apparel furnished.

A monster memorial band concert is being arranged in this city to aid the families of the musicians of the lost *Titanic*, who went down with the ship, playing "Nearer My God to Thee." Victor Herbert has wired that he and his band will participate. The committee consists of William Kerngood, President of the Musical Mutual Protective Union, Chairman; A. D. V. Storey, Executive Secretary; Arthur Bergh, W. A. Corey, Frank Damrosch, Gustav D'Aquia, Arthur Farwell, Nahan Franko, Victor Herbert, Leonard Liebling, J. Nova, Jerome H. Remick, and Thomas F. Shannon.

Emile Verhaeren's verse play, Helen of Sparta, has made a sensation at the Chatelet, Paris.

David Belasco promises a brand new play at his own theatre here on Christmas Day. The title is not announced.

Odette Valery, once a prominent dancer, is said to have been found ill and helpless in a cheap London boarding-house. Madame Doria learned of her distress, and prompt action was taken for relief.

W. J. Eccleson, who has been managing the Richardson, Oswego, N. Y., for the last two years, has resigned, and W. H. Protzman, of Bethlehem, Pa., succeeds.

When The Enchantress was presented in Binghamton, N. Y., Kitty Gordon was so ill as to be unable to sing. Three of her numbers were omitted entirely, a fourth was sung off stage, and during the last Miss Gordon sat with her back to the audience.

Margaret Illington in Kindling will begin an engagement of two weeks at the Cort Theatre, San Francisco, on June 2, after which she will play in the Northwest, arriving at Calgary, Alberta, on July 15, whence she will travel East through Canadian territory, reaching New York about Oct. 1, to open the Illington Theatre, which John Cort is building in West Forty-eighth Street.

Jan Kubelik, violinist, sailed for Hamburg on May 16. His American tour just ended is said to have netted $142,000.

ROAD AND REPERTOIRE

DANIEL FROHMAN has expressed an opinion as to the state of affairs in one-night stands where receipts have fallen off so rapidly during the past season. He says that the towns have been so flooded with productions that their theatregoers have learned to discriminate in favor of the stars. The public is not acquainted with all the plays that come along, and the people who do read in the magazines about New York productions dislike to see plays without their stars. From this Mr. Frohman reasons that both classes of the public demand the appearance of stars. Moving pictures, he adds, have affected the entire house in one-night stands, much as they have taken away patronage from galleries in large cities.

George R. Moor, having closed at the College Theatre in Chicago after an all-season engagement, opened under a new management in a touring company at Omaha, May 20.

The Mildred Austin Producing Company was incorporated last week by Ira J. Martin, of the John Lawrence stock company, Cincinnati, and August H. Flaig, of the La Verne Griffin Players, Springfield, Ill. The firm will produce Mr. Lawrence's new play, The Sunset Trail, opening on the Reis Circuit in Ohio about Labor Day. The new firm will also produce Ira J. Martin's play, An Indian's Sacrifice, featuring Miss Mildred Austin as Wanoetah, the squaw. Miss Austin is an Indian princess of the Cherokee tribe. This company, which will include Cherokee Indians, will open in Springfield and go to the Coast. August H. Flaig will blaze the trail.

The Texas Tommy and other performing dances will be shown to Oklahoma by added numbers of the Grace Baird stock company. McLain Gates is leading man of the organization in its tour of the Southwest. Gates Austin, Giles Austin, and Miss Pearl Thorn, of The Top o' the World company, have joined the Baird company to introduce dances.

The Thurlow Bergen Players closed their season at the Metropolitan, St. Paul, May 11, and left immediately on their tour to the Pacific Coast. They will play one-night stands into Seattle, where they will appear during June at the Moore Theatre. Later an engagement may be played at the Cort house in San Francisco. The company embraces Elsie Esmond, Sara Blala, Maud Burns, Blanche Seymour, Thurlow Berger, Franklin Jones, Robert Robson, Henry Travers, and Harry West. Harry Hunter is business manager. The company will play The Builder of Bridges on its way to the Coast.

The R. W. Marks stock company closed season at St. Catharines, Ont., to capacity business May 11.

R. C. Haderman, counsel for the Capital City Amusement Company, of Harrisburg, Pa., has contradicted a statement recently circulated in the theatrical world concerning The Girl in the Kimono, of which Jack C. Compton is owner and manager and Frank A. Haley is stage-manager. Mr. Haderman says that only two girls in the company, Florence Stevens and Lauretta May, are less than eighteen years old. They carry working papers and have a written consent from their mother. The girls in the company are required to furnish only their stockings and slippers. Helene Violette was the only member of the company closed without customary notice, and she had violated her contract by refusing to appear at a performance. Miss Violette, says Haderman, was ejected from the Jefferson Hotel, at Pottstown, for unbecoming conduct. The attorney continues with an account of annoyances to the management caused by Miss Violette. He says the whole story is a falsehood, perpetrated by discharged members of the company, and he threatens legal action if any similar notices are instigated in the future.

Having closed a season of twelve weeks with the Horne Stock company at the Opera House, Jamestown, N. Y., Henry Chesterfield, leading man, has decided to keep the members together, and has booked engagements for the Summer months. The opening date will be at Salamanca, N. Y., in Bachelor's Honeymoon. The company supporting Mr. Chesterfield will be as follows: Julia Nash, Minnie Lemaley, Stella May, Avonia Ward, Eleanor Carleton, George V. Brooks, G. S. Mortimer, Millard Vincent, and William Kraice.

Earle Mitchell played a special engagement at the Chestnut Street Theatre, Philadelphia, this week in his old part, Billy Saunders, in Strongheart.

ADDITIONAL STOCK NOTES

The dramatic presentation for the ninth week of a continued successful stock season in Washington, D. C., The Dawn of a To-morrow was given in the best form of the Columbia Players' well-known artistic excellence that met with unmeasured terms of approval, and conceded to be a prominently strong leader in the season's delightfully perfect stock presentments. Honors were showered upon Frances Neilson for her distinguished success of the week that brilliantly shone in her charming versatility and complete realization of the sterling qualities of Glad, the optimistic sunshine princess of the London slums, who presented this most appealing and sympathetic role with a marvelous sincerity and color, into which she interwove the strong emotional passages with force and dramatic intensity that filled her whole soul and living of the character—a positive success that thoroughly merited the tremendous applause and approval. Edwin H. Robins, the Columbia's popular leading man, added another striking success to his credit in the important role of Dandy, clothing the part of the always hunted criminal with a force and fidelity to the requirements that brought to the surface the true artist's talented attributes. George W. Barbier, in the prominent role of Sir Oliver Holt, presented another of his most finished and pleasing portraitures. Julia Blanc's Bet was a striking example of characteristic low life. Godfrey Matthews scored a distinct success as the gentlemanly villain. The play was particularly well staged. The realism of a dense London fog in the second act again records Edwin H. Curtis's excellence as an effective play producer. The Seven Sisters is the bill for the week of May 20. Wildfire is in rehearsal.

Starting with one of the largest audiences that crowded the Belasco Theatre, Washington, D. C., with Mrs. Taft and a large party from the White House occupying the President's box, the occasion being a benefit performance for the Anna Hanson Dorsey scholarship at Trinity College. The Butterfield Players gave a most creditable and praiseworthy performance of Justin Hartley McCarthy's romantic play, If I Were King, the large and well balanced company appearing to excellent advantage. Everett Butterfield, as Francois Villon, the tavern poet-duellist and ne'er-do-well, gave a remarkably perfect portrayal of an exacting and responsible part. In the big cast Walter Wilson's King Louis XI. stood out like a clean-cut cameo of rare workmanship. Jane Marbury made her first appearance with the company and scored a success in the difficult role of Huguette du Hammel. Week of May 20, The County Chairman. The Servant in the House is in preparation.

Alexandre Bisson's Madame X was given a superb presentation during the past week in Washington, D. C., at Poli's, formerly Chase's, by the Poli Players, and a big week of admiring audiences were much impressed with the sterling artistic excellence that covered the entire production. Isetta Jewell in the title-role fully met the sharp demands of the strong emotional scenes of this powerful play and won strong recognition for an imposing performance that thoroughly absorbed the interest. A. H. Van Buren presented a finished study as the elder Fioriot, and Robert Le Seuer's Raymonde was an excellent effort. May 20 the offering is Seven Days.

James Thatcher's progressive, up-to-date management of Poli's Theatre in Washington, housing the Poli Stock company, was signally brought to notice during the Friday night congested attendance at that theatre to witness the performance of Bartholomae's comedy, Over Night, when the genial manager, equal to the occasion, lifted the orchestra bodily to scenes behind the stage to discourse their entr'acte music, and crowded the wide musicians' pit with chairs to accommodate anxious ticket buyers.

The grand opera bills given in Washington, D. C., by the Aborn Opera company at the National Theatre, and the offerings during the past week by the stock companies at the Columbia Theatre, Poli's—formerly Chase's—and the Belasco, were in every instance most noteworthy programmes of excellent selections, presented at each house with pronounced strength and accuracy that proved thoroughly attractive to attendance that crowded these places of amusement at every performance.

Jackson D. Haag's comedy, Bachelors and Benedicts, was presented for the first time on any stage by the Harry Davis Players at the Duquesne Theatre, Pittsburgh, Pa., May 13. Much credit is due Albert Lang, the stage-manager; Robert Gleckler, who played Gilbert, and Mary Hall as Dorothy. Katherine Stanton was a graceful widow, and Henrietta Vaders a wise mother-in-law. Mr. Haag was unable to attend the opening performance, having been called to Napoleon, O., where his mother is ill. Play and players made a good impression.

The Hudson Players opened their second week at the Hudson Theatre, Union Hill, N. J., May 13, presenting The Deep Purple. Margaret Greene played the role of Doris Moore with sweet simplicity and grave dignity. The return of Alice Butler was received with an ovation. Miss Butler has few equals, and her clever work added materially to the success of last season's company. She was seen as Frisco Kate, and made the part seem most natural and realistic. Felix Kremos as William Lake was excellent. Lynne Overman as Harvey Leland and Paul R. Everton as George Laylock gave splendid performances. Others in the cast were George Bruce, R. W. Young, Frank McCormack, Fred Baldwin, Winthrop C. Chamberlain, Winfred Voores, Matilda Dreshon, and Ione McGrane.

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BOSTON.

(Special.)

Four more theatres of Boston have closed last week, the Hollis, Colonial, Gaiety, and National, and more have their finish in sight, so that the vacation will be much earlier than usual this year.

Alias Jimmy Valentine at the Plymouth is establishing the record of the season at that house in regard to length of runs. This is the seventh week.

In line of straight comedy, John Craig has things all his own way, for he gives Nobody's Widow, which scored so heavily when Blanche Bates gave it earlier in the season. Mary Young has her character and plays it brilliantly. Mrs. Craig, too, is strong as the impetuous lover.

Julian Eltinge is announced for the last fortnight with The Fascinating Widow at the Boston, which will then close for the Summer. It is positively announced that Mr. Eltinge will never appear here in this play again.

Christie MacDonald finds The Spring Maid as popular as when she first returned to Boston, and the third week opens auspiciously, so that she will probably remain until Little Miss Fix-It comes for the Summer season, opening in June.

Hanky Panky has no limit in sight at the Shubert. Audiences are as big as ever, and the piece has started off on its second month in lively fashion. It breaks the record of the season at this house for light musical productions.

The actors who are now playing in town are not to be cheated out of seeing the Lambs' Gambol after all. They were disappointed when they found that there would be no matinee here May 31, and then they started to plan for a special excursion to Springfield, so as to attend the matinee there, and then come back to Boston on the train with their friends among the Lambs, so as not to miss their own evening performances.

The National is to be closed only a week to permit the installation of chairs and tables, and then it will be reopened for a big cabaret offering, with R. A. Rolfe and his band as the leading feature.

H. B. Warner, the star of Alias Jimmy Valentine at the Plymouth, was the special guest of honor at a luncheon given by the Boston Press Club at its rooms last week.

There was a big military party at the Olympia one night last week, made up of members of the Dandy Fifth and the Ten of Us clubs of the Ancients, as the guests of Sergeant Frank J. Howard, the proprietor of the Olympia. Special features were put in the pictures of the evening, and there were souvenirs for the ladies who accompanied their husbands. Sergeant Howard is going to London with the Ancients next month.

In the divorce court last week Irwin W. Yost was given a decree from Mabel M. Yost, whom he charges with having deserted him to go on the stage in Chicago. They were married in 1907.

Rainey's African Hunt Motion Pictures are doing splendidly at the Park, and promise to have a long Summer engagement there. The midweek matinee last week was a professional one, and was attended by all the leading actors in town.

There has been some question as to where the Durbar in Kinemacolor would go, but after some time the thing was settled in favor of Tremont Temple, where the Coronation pictures in Kinemacolor were shown. The season opens 23.

The only newcomers among burlesquers are at the Casino, where Dave Marion's Dreamland co. is the bill.

Kentucky Minstrels continue for one more week at Austin and Stone's. Maude Dunn, Cassie French, Jere Powers, Walsh, Flynn and co., and Ida Campbell also are there.

JAY BENTON.

CHICAGO.

CHICAGO, May 20.—It seems that the "early closing movement has found a large following among Chicago's theatre managers. Last Saturday night the Lyric Theatre joined the throng that moves to the realm of shades—need one add "moving pictures"?

However, there are several good things still on view, and one or two promises still "hull down," but rising on the horizon.

Elsie Janis, assisted by Joseph Cawthorn, in The Slim Princess, opened at the Studebaker last Monday evening to a capacity audience, and did good business all the week.

New to Chicago, but more or less familiar in the East, The Pearl Maiden has just ended its first week at the Colonial. John Slavin furnishes good comic values in the cast, and Daisy Leon, a plump and pleasing soubrette, wins popular approval. The piece lacks novelty as to its book, but the music, by Harry Auracher, of this town, is bright, and lends a tone of gayety to the proceedings. Local reviewers are practically a unit in commending the score as "fresh, tinkling, catchy, and whistly," which seem to be the up-to-date equivalents for high praise, irrespective of Brahms and Beethoven, with Spohr interwoven.

Our leader of the Drama Players, Donald Robertson, has returned from New York, and is now busy maturing plans for the Chicago Theatre Society's second season. Another season's work here in the repertoire idea, aided by a local endowment, is practically assured.

Rialto rumors have it that Montgomery and Stone will support Elsie Janis next year in a new musical comedy.

Free grand opera will be a feature of the White City's programme this Summer, an experiment successfully tried out last season.

One of the promises almost in sight is the appearance of John Craig, the Boston actor-manager, who will begin his engagement at Powers's or the Blackstone Theatre on June 10 in Florence Lincoln's Harvard-Radcliffe prize play, The End of the Bridge.

One sign of the advent of the Summer season is the announcement by the Chicago Opera House management of a downward revision of its gallery prices. Hereafter the entire gallery will be twenty-five cents, no seats reserved. Both the Wednesday and Saturday matinees will be given at popular prices—twenty-five cents to a dollar. The new scale went into effect last week. Paul Armstrong's Romance of the Underworld, with Holbrook Blinn as the star, has won a large and new clientele since the move was made from the Studebaker to the Chicago Opera House.

Another of those fair promises has been made. The Chicago Grand Opera orchestra and the Ben Greet Players will join forces in a revival of Shakespeare's Midsummer Night's Dream, beginning next Monday evening at the Auditorium Theatre. The Mendelssohn incidental music will engage the services of the orchestral and choral forces of the opera company, under the direction of Chev. N. B. Emanuel. A large ballet will also be employed.

At the Imperial this week, The Price They Pay, a drama discussing the evils of international marriages, written by Lela Vance, is the bill. John Nicholson and Isabel Randolph are featured. Mr. Nicholson is a favorite on the West Side, and is a most capable actor, deserving of more general recognition than he gets.

Within the Law continues to excellent business at the Princess Theatre. While the play is somewhat out of the usual run of such offerings, it is effective in several ways, and has a snap at the curtain of a couple of the acts, which invariably pleases the audiences. For instance, after Mary Turner entrapped into marriage the son of the department store manager who had her sent to prison unjustly, she exclaims to him: "You robbed me of my name, and gave me a number; and now I have surrendered my number, and got your name." This is, in a way, like a "clap of thunder out of a clear sky," as the old saying has it, because nothing of the kind was expected. Altogether, the play by Mr. Veiller can be credited with having scored a very creditable success.

Mort H. Singer's production of the Berlin operetta, A Modern Eve, is drawing immense crowds to the Garrick Theatre, and is by long odds the reigning musical success of the city. No Summer engagement like this has been known in Chicago since Babes in Toyland, which is a matter of more than five years ago.

Officer 666 was given its hundredth Chicago performance at Cohan's Grand Opera House last Saturday afternoon.

It is stated that Frank Dekum, who appeared last week as a member of Ida O'Day's Vaudeville co. at the Majestic Theatre, has been engaged for the juvenile role in The Only Son. He will replace John Junior in the part next Sunday night. This is the first change in the original cast.

To-night The Quaker Girl will cause the lights to go up for a more or less extended season at the Illinois Theatre. Clifton Crawford is featured; also mentioned is "the original New York cast."

Assured successes at the local theatres now open are Officer 666, at Cohan's Grand; Ready Money, at the Cort; The Slim Princess, at the Studebaker; The Only Son, at the Olympic; Within the Law, at the Princess; A Modern Eve, at the Garrick, and A Romance of the Underworld, at the Chicago Opera House. A fairly good record for the near approach of Summer.

OTIS COLBURN.

WASHINGTON.

The Aborn's grand opera productions of the present successful season at the National is marked in the completeness of the work presented, the vocal strength of the principals engaged in the leading roles and the general excellence of the whole presentation. The operas of the week, Aida and Lohengrin, were elaborately brilliant in stage production, and a splendid success in vocal strength and surrounding. For the fifth week, commencing May 20, Mignon and Lucia Di Lammermoor are announced.

The Coburn Players will give alfresco performances of The Canterbury Pilgrims, Much Ado About Nothing, and Electra May 24 and 25 on the spacious Western High School grounds.

The stellar feature of the Casino bill this week is the Nellie Andrews co. of accomplished operatic singers in Gems from the opera that scored strongly. Miss Andrews, soprano, is assisted by Miss Claremont, mezzo; Miss Dustin, contralto; Mr. Walters, tenor, and Mr. Cowles, baritone, with Charles D. Haseltine, musical director, in a selected programme, comprising The Miserere from Il Trovatore, Comrade Duet from The Bohemian Girl, Scene from Naughty Marietta, Intermezzo from Cavaleria Rusticana, Mystere from The Chocolate Soldier, Sextette from Rigoletto, and Sextette from Lucia Di Lammermoor.

JOHN T. WARDE.

PITTSBURGH.

PITTSBURGH, May 21.—The Aborn English Grand Opera co. is giving the fourth opera of the season at the Alvin the current week—namely, Thais, and the following week Madame Butterfly will be presented, closing the Grand Opera engagement. Beginning the week of June 3, E. H. Sothern and Julia Marlowe will play in repertoire. During the past week the Aborn Opera co. presented The Tales of Hoffmann, which was given as handsome a production as the previous operas. The entire cast both sang and acted in a competent manner. The principals were Henri Leon, Zoe Fulton, George Miller, Florence Counihan, Edward Baker, Flena Kirmes, Lena Mason, Joseph Florian, Joseph Rover, William Rayburn, Philip Branson, and Louis Kreidler, the latter scoring heavily. Giuseppe Angelini was a capable conductor.

The Nixon has James K. Hackett the present week in The Grain of Dust, and Lyman H. Howe is underlined. This theatre was dark during the past two weeks.

The Lyceum Theatre closes a very successful season this week, with The Barrier as the offering. During the bygone week, Carter, the magician, pleased wondering audiences with his mysteries, among the most prominent being The Magical Divorce, Fyto, and The Beauty and the Lion. Corinne Carter was also interesting in her exhibition of mental telepathy. Evelyn Maxwell cleverly supporting Mr. Carter. The settings were good, and the attraction one of the best of its kind ever seen in this city.

The Harry Davis Stock co. is presenting Carmen this week at the Duquesne, which will be followed by The Brixton Burglary.

The Grand has a good all-woman's bill the current week, headed by the Polish actress, Olga Petrova. Last week, Trixie Friganza, Royal Hawaiian Sextette, and the Great Fellis Family drew crowded houses.

The Social Maids are playing a return engagement at the Gayety this week. Last week The Trocadero Burlesquers attracted good audiences. Frank Finney was the funmaker of the co., and was ably assisted by Frank Ross, Harry Mantell, J. P. Griffith, Corinne Ford, Mamie Burke, Belle Millet, Pearl Wade, and Juel Du Val.

A new acquisition to the Harry Davis Stock co. is John Drury, who made his bow last week as the Welsh valet in Bachelors and Benedicts at the Duquesne.

DANIEL J. FACKINER.

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PHILADELPHIA.

Amateur theatricals, vaudeville, and motion picture exhibitions are the principal amusements in the Quaker City. The Weber and Fields's Jubilee co., with the entire New York cast, arrived here last Saturday on a special train and gave two performances before S. R. O. crowds at the Metropolitan Opera House and then bid us farewell.

Mamma's Baby Boy closed a short run at the Lyric, and was succeeded by motion pictures. The Wild Goose is still the attraction at the Adelphi, but will close this week.

The Durbar pictures at the Forrest, Paul J. Rainer's African Hunt Views at the Walnut and Dante's Inferno at the Chestnut Street Opera House still are on exhibition.

At the Lyric the General Amusement co. is exhibiting unusual pictures that include Sarah Bernhardt in Camille, and Madame Rejane in Sans Gene. These pictures should be very attractive, as they give the public an opportunity to see in photoplay two of the world's greatest actresses. Morris Boney, of this city, has the Pennsylvania rights to these pictures.

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Richard Morton, 157 Third Street, Troy, N. Y., wants position as companion or valet to young actor.

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People in all lines of minstrels for De Rue Brothers' Ideal Minstrels; forty weeks promised. Box 401, Pleasantville, N. J.

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Slide trombone, cornet baritone to double stage, good general actor, by C. E. Beyerle, Burke's Uncle Tom's Cabin, Minneapolis, Minn.

Musical comedy producer who has handled first-class musical comedies and twelve chorus girls wanted for long engagement, T. H. Eland, Belle Boy company, General Delivery, Plainfield, N. J.

Carleton Sisters require people in all lines and clever leading man to support in permanent stock at Hampton Park Airdome, Charleston, S. C. Varney and Montgobery, Charleston, S. C., Academy of Music.

People in all lines for repertoire, a year's work promised. Clifford and Donnelly, Wilton, Wis.

Juvenile leading man for repertoire under canvas; state age and height. Foster's Dramatic Company, Hutsonville, Ill.

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Miscellaneous.

Max C. Elliott, experienced agent and carnival promoter, Hotel Ashland, Kansas City, Mo., is at liberty.

Musicians wanted for Chautauqua season 1912, ten weeks. Two first violins, double E-flat clarionet and cornet 'cello, double trombone, solo clarionet, B and O. flute and piccolo, solo cornet, B. and O. Jeffers-Wick Chautauqua System, 815 Wal. Street, Des Moines, Ia.

Lady trap drummer, Miss Hazel Warner, at liberty. Box 599, Martinsburg, W. Va.

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Manager, seven years' experience in vaudeville; can play piano and operate machine. L. E. D., Box 75, New Castle, Ind.

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Professor Gleason's Equestrian Combination is open for fairs, parks and horse shows. 217 E. Main Street, Owensboro, Ky.

RECORD OF DEATHS.

Auguste Strindberg, the Swedish novelist and dramatist, died May 14 of cancer after a lengthy sickness. He was sixty-three years old. During the last six years he had lived a recluse in Stockholm. Poet, philologist, botanist, and chemist, as well as a writer of fiction and drama, Strindberg reflected the gloomy broodings of the Continental pessimists. He was widely known throughout Europe and hailed by some critics as the greatest dramatist since Ibsen, but none of his works was produced in America until The Father was put on at the Berkeley Lyceum April 9, of this year. He suffered chronically both in body and spirit. His father belonged to the cultured class, his mother was a servant, and Strindberg was born out of wedlock. His boyhood was harsh, as portrayed in Master Olaf, a drama produced when he was twenty-three years old. The work was not recognised at once. He gave up his studies and tried teaching, the stage, medical study, and journalism. He failed in all, went to the capital and worked in a library until "The Scarlet Room" succeeded in 1879. He married three times. Among his works were "The Secrets of the Guild," "The New Kingdom," "Mr. Bengts's Wife," "The Travels of Lucky Peter," "Swedish Fates and Adventures," "Utopia," "Marriage No. 1," "Marriage No. 2," "The Father," "Julie," "The Creditor," "Hansaifolks," "The Coastmen's Lives," "Floral Collections," "Lives of Animals," "Easter," "Midsummer," "Snow White," and "Sagas."

Mrs. John J. Maloney, wife of Percy G. Williams's general manager, died on May 11 at her home in Brooklyn of heart disease, aged forty years.

Benno Jacobson, playwright and adapter, died recently in Berlin, Germany, where he was dramatic critic for a leading newspaper. Madame Sherry was one of his successful adaptations.

Mrs. Della Fox, who, under name of "Mrs. Jesse James," earned repute as a rifle shot in other days, and who claimed to have been once the wife of "Texas Charley," with whom she joined the James Boys, bandits, died at Asbury Park, N. J., on May 11, of heart disease, aged sixty years. She had reformed about ten years ago, and had worked as an evangelist among the poor.

Karl Freise died recently in Dresden, Germany, where for nearly twenty years he had been leading comedian and stage director of the Royal Theatre. He appeared in New York for the first time at the Thalia Theatre in 1886, under direction of Gustav Amberg. In comic opera he won his chief honors with Marie Geistinger. He toured as far as San Francisco, remaining in this country until 1890, when he returned to Germany, playing a brief engagement in Hanover, and then going to Dresden to stay. He was fifty-six years of age.

Adaline E. Kelley, once prominent as a dancer in this city, died of suffocation during an epileptic fit at the State Hospital, Middletown, N. Y., on May 14, aged sixty-one years.

Charles P. Englehart, a Chicago business man, died in the State Hospital, Ogdensburg, N. Y., on May 11. He was said to have been the man who discovered the fatal fire in the Iroquois Theatre, Chicago, in 1903, and to have given the alarm. The terrible experience in escaping from the ill-fated theatre unbalanced his mind and he finally broke down completely.

Clothilde Bressler-Gianoli died in Geneva, Switzerland, on May 15, of appendicitis, aged forty years. After singing in France she

(Continued on page 23.)

AMUSEMENTS THE COUNTRY OVER

ARKANSAS

HOT SPRINGS.—HEAD'S AIRDOME: Albert Taylor Stock co. 6-18; good business.

CALIFORNIA

SAN FRANCISCO.—COLUMBIA: Blanche Bates April 29-11 pleased good business. Maude Adams in Chantecler 13.—ALCAZAR: Florence Stone and Wilson Melrose, assisted by Alcazar Stock co., presented The Woman in the Case 6-11; pleased good business. Girl of the Golden West 13-18.—CORT: William Hodge in The Man from Home 6-18 pleased good houses.
A. T. BARNETT.

OAKLAND. — MACDONOUGH: Over Night 6-8 pleased good business.—LIBERTY: Bishop's Players in The Commuters 6-12 pleased capacity.—COLUMBIA: Columbia Stock co. in The Broncho Busters 5-11 satisfied good business.—ORPHEUM: Blanche Walsh and co. headed good bill 5-11; good attendance.

COLORADO

DENVER. — BROADWAY: Alice Lloyd in Little Miss Fix-It 12-18. Helen Ware in The Price 20-26. Margaret Illington in Kindling 27-June 1.—ORPHEUM: Usual fine bill headed by Everywife, which scored 13-19.—AUDITORIUM: May Music Festival, Russian Symphony Orchestra, Madames Alma Gluck and Marie Rappold and George Hamlin 9-11; a musical treat, but attendance small and a financial loss to the backers. GRANVILLE F. STURGIS.

COLORADO SPRINGS.—OPERA HOUSE: The Campus 7, 8 pleased fair house. Alice Lloyd in Little Miss Fix-It 11 pleased. James Hawley Stock co. in Mary Jane's Pa 13-18.—BURNS: Russian Symphony Orchestra 8 pleased S. R. O.

CONNECTICUT

BRIDGEPORT. — LYRIC: Eleanor Cleveland and the Frank Carpenter Stock co. in Green Stockings 13-18. Old Heidelberg 20-25.—JOLI'S: George Arvine in The Witching Hour 13-18. Over Night 20-25.—PARK: Weber and Fields's Jubilee co. 15. Pirates of Penzance (local) 20-25.—ITEM: Night and day work is being done on the new Poli theatre at a rate that promises well for Labor Day opening.
WILLIAM P. HOPKINS.

HARTFORD. — PARSONS: Littlest Rebel 13-15 pleased big business. Weber and Fields's Jubilee co. 16 pleased two big houses. The Siren 18 pleased capacity.—POLI'S: Stock co. in Nobody's Widow 13-18; good business.—PARSONS: Hunter-Bradford Players opened 20.
A. DUMONT.

WATERBURY. — POLI'S: The Siren 15 pleased big house.—JAQUES: Poli Stock co. in Wildfire 13-18 drew well and pleased.

FLORIDA

JACKSONVILLE.—DUVAL: J. P. Lee Musical Comedy co. in The Man from Troy 9-11 pleased fair business. Same co. in The Widow O'Brien 12; good, to good business.—ORPHEUM: Fordyce Trio, Lambert Brothers, Three Misses Weston, Kip and Kippy, Freeman Brothers, and Edward Lawrence 5-11; fine bill and business; Baby Helen, of the Fordyce Trio, deserving special mention.—ITEMS: The J. P. Lee Musical Stock co. left for El Paso, Texas, 13.—The Regan-Lewis Stock co. will open at the Duval 19, with Marie Horton as leading woman.—The Mabel Paige Stock co. will open here on June 23 as a tented attraction. Their time here is indefinite, but on its conclusion they will tour the Southeastern States. C. W. Ritchie is manager, and R. E. Osement will be in advance.—The funeral of Allie Smith Fordyce 9, Mr. Fordyce and Baby Helen will remain here for several weeks; the little miss is featured as the headliner at the Orpheum, and she richly deserves all the publicity given her, as she is well up in her work. Mr. Fordyce is off the boards temporarily, and will leave with Baby Helen for Scranton, Pa., at an early date. Since the death of her mother the young woman has been making her home with Manager and Mrs. C. A. Leach, of the Orpheum.

IDAHO

BOISE CITY.—PINNEY: Isle of Mystery 9, 10; direction of Sandberg and Battle; pleased small house. Among those who took part were Messrs. Smead, Rice, Baily, Sandberg, and De Souchet; Mrs. Charles Dutcher, Bess Vance, and Laura Swift.—ORPHEUM: Le Moyne Stock co. 5-11; capable co.—BIJOU, LYRIC, and 1818: Good business.—NEW BOZ: Better than ever; capacity.

ILLINOIS

ROCKFORD. — GRAND: Lorenz Brothers April 29; small house. Mrs. Leslie Carter in Two Women 1 pleased fair house. Lion and the Mouse 11; two fair houses. John Drew 13 delighted big house.

DECATUR.—BIJOU: Lillian Mortimer in In God's Country 6-11 pleased good business.

DIXON.—OPERA: Virginia Ackerman in The Goose Girl 11; good co.; fair business.

MORRISON. — AUDITORIUM: Silver Dime Stock co. 2-4 pleased good business.

ELGIN.—GRAND: Sherman Stock co. 13-18 pleased good business.

INDIANA

INDIANAPOLIS.—SHUBERT-MURAT: Boris Thomashefsky in Blind Love 1; good business. Sothern and Marlowe 2-4; broke all house records. Jacob P. Adler 7; good business.
PEARL KIRKWOOD.

HAMMOND. — THEATRE: Goose Girl 12 (return) pleased fair house.—ORPHEUM: Toymaker's Dream 6-9 drew well and pleased.

MICHIGAN CITY. — ORPHEUM: Peck's Bad Boy 9-13; poor business.

ANGOLA.—CROXTON: Dear Old Billy 9; fine co.; good business.

IOWA

DES MOINES. — BERCHEL: Margaret Illington in Kindling 8; well received. Helen Ware in The Price 10, 11 pleased light houses, due to storm.—PRINCESS: Princess Stock co. 4-11 pleased.
H. M. HARWOOD.

CLINTON. — THEATRE: Goose Girl 9 pleased fair house. Girl That's All the Candy 12; season closed.

DUBUQUE.—MAJESTIC: Garside Stock co. in Power of a Woman and Martin's Secret 15-18.

MAINE

BRUNSWICK.—TOWN HALL: St. Marie Dramatic co. 8 pleased big house. Downing Stock co. 9-11; good co.; big business.

MARYLAND

BALTIMORE. — ACADEMY: Oliver Twist 20-25, with Julie Herne as Oliver, Edwin Mordant as Fagin, and Edgar Baume as Sikes; capacity.—AUDITORIUM: Weber and Fields's Jubilee co. 20; big success. The Thomas Players in Brewster's Millions 21-25; well presented.—FORD'S: Aborn Opera co. 20-25 pleased capacity. — MARYLAND: Cabaret performance and vaudeville 20-25 pleased. The Lambs' Gambol has now been switched to the Lyric, owing to the continued engagement of the Metropolitan Players at the Academy. From present indications a soldout house will, as usual, greet them.
I. BARTON KREIS.

MASSACHUSETTS

FALL RIVER.—SAVOY: The Siren 13; large and appreciative house.—ACADEMY: Beatrice Ingram and co. in The Duchess 13-15 pleased good business.—ITEM: Manager George S. Wiley has removed his office from the Academy to the Savoy Theatre Building.
W. F. GEE.

LOWELL. — OPERA HOUSE: Manhattan Quartette 13-18; good business. — MERRIMACK SQUARE: Temple Players (third week) 13-18; crowded houses.—ACADEMY: Stock co. in Jungle Maids 13-18; good business.—VOYONS: A Lodging for the Night 13-18; big houses; good performances.

WORCESTER. — THEATRE: King-Lynch Players in Where the Trail Divides 13-18; instantaneous success. Blue Mouse 20-25.—POLI'S: Poli Stock co. in Madame X 13-18; good business.

NEW BEDFORD.—THEATRE: Forty-five Minutes from Broadway, with Sallie Fisher, 22.—HATHAWAY: Lester Lonergan Players in The Spendthrift 13-18 pleased big houses.

SOUTHBRIDGE.—BLANCHARD'S: Vaudeville and pictures 13-18; good bill and business.

MICHIGAN

DETROIT.—GARRICK: Kinemacolor Durbar pictures 6-8 delighted good business.—OPERA HOUSE: Pearl Maiden 10, 11.—TEMPLE: Sam Chip and Mary Marple in Old Edam 6-12.—GAYETY: The Crackerjacks featuring Mollie Williams and Ruby Leon 5-11; one of season's best burlesques. The Bon Tons 12-18.—AVENUE: Zallah's Own co. 5-11 drew well. New Century Girls 12-18.
ELYP A. MARGNI.

KALAMAZOO. — FULLER: Halton-Powell co. opened 13-18 in Henpecked Henry; good houses; season closes 18.

SAULT STE. MARIE.—SOO: Alma, Where Do You Live? 11 pleased capacity. Newlyweds 13 canceled.

COLDWATER. — TIBBETTS: Across the Rio Grande 9 pleased fair house.

MINNESOTA

ST. PAUL. — METROPOLITAN: Thurlow Bergen Players in Mrs. Dane's Defense 9-11; excellent business. Lulu Glaser in Miss Dudelsack opened to audience of good size 12-15. Dark 16-18. Motion pictures of The Odyssey 19-25. Rebecca of Sunnybrook Farm closes season 26-June 1.—STAR: Rector Girls 12-18; fair business.
JOSEPH J. PFISTER.

DULUTH. — LYCEUM: Bunty Pulls the Strings April 22-28; excellent co. and business. Town Talk 29-2; fair business. Alice, Where Do You Live? 3 pleased good business. Excuse Me 9-11 pleased big business. Monte Carlo Girls 12; two big houses. Miss Nobody from Starland 13 pleased good business.

SLEEPY EYE. — STANDARD: The Wolf 11; excellent co.; capacity.—ITEM: Co. closed season here.

MISSOURI

KANSAS CITY.—GRAND: The Stampede 5-11; closed season to good business.—SHUBERT: Howe's pictures 5-11; second week; big business.—GAYETY: Columbia Burlesquers 5-11 pleased good houses. College Girls 12-18.—CENTURY: Jardin de Paris Girls 5-11; good business. Imperials 12-18.
D. KEEDY CAMPBELL.

ST. LOUIS.—AMERICAN: Graustark 5-11; closed season to good business.—COLUMBIA: Madame Butterfly 5-11 pleased big business.—STANDARD: J. T. Murphy and Gladys Sears 5-11 drew good business.—GAYETY: Morton and Moore in The Magic Ring 5-11 pleased good business.

ST. JOSEPH.—TOOTLE: Margaret Illington in Kindling 20 pleased good business.—LYCEUM: Witching Hour 12-15; good co.; fine business.

LOUISIANA. — BURNETT-BUELL: Harry Bulger in The Flirting Princess 17 pleased.

MONTANA

BUTTE.—BROADWAY: Lulu Glaser in Miss Dudelsack 1 pleased capacity. Bunty Pulls the Strings 4, 5 pleased. Rebecca of Sunnybrook Farm 7, 8 drew well and pleased.—FAMILY: Gillette Stock co. 5-11.

NEBRASKA

LINCOLN.—OLIVER: Barrow-Winninger Players in The Witching Hour 6-11; good co. and business.

BEATRICE.—PADDOCK: Kitties' Band 9; good offering; deserved better business.

M'COOKS. — TEMPLE: Russian Symphony Orchestra 12 pleased large house.

NEW HAMPSHIRE

BERLIN.—ALBERT: The Confession 7; excellent co.; fair house; deserved better. Gladys Klark co. 9-11; good co. and business. Plays: A Wife's Secret, Ishmael, and The Tiger and the Lamb.

NEW JERSEY

CAMDEN.—TEMPLE: De Vonde Stock co. in The Blue Mouse 13-18. The Great Medical Mystery 20-25.
G. JOHNSON HARTEL.

TRENTON.—TRENT: Morton Opera co. in Sergeant Kitty 13-18; big business. Gingerbread Man 20-25.—ITEM: Miss Rother made big hit as Sergeant Kitty.

JERSEY CITY. — MONTICELLO: Gotham Stock co. in Princess of Patches 13-18 pleased good business. Life of Dora Thorne 20-25.

UNION HILL.—HUDSON: The Deep Purple 13-19 pleased good business. The White Sister 20-26.

NEW YORK

SYRACUSE. — WIETING: Ralph Kellerd Stock co. in Mrs. Wiggs of the Cabbage Patch 13-18 drew well and pleased.—BASTABLE: The Barrier 13-18; good co.; fair business.—EMPIRE: Empire Stock co. in The Commuters 13-18; fair business.
E. A. BRIDGMAN.

ALBANY. — HARMANUS BLEECKER HALL: Weber and Fields's Jubilee co. 13 pleased capacity. Lytell-Vaughan Stock co. opened in The Chorus Lady 14.—EMPIRE: The Littlest Rebel 16-18; big business. Spring Maid 20-22.
G. W. HERRICK.

ELMIRA. — LYCEUM: Raymond Hitchcock in The Red Widow 9; capacity delighted; close of regular season at this house.—COLONIAL: Stanford and Western Players in D'Arcy of the Guards 13-18; splendid, to excellent business.
J. MAXWELL BEERS.

WATERTOWN.—CITY: Spring Maid 13 pleased S. R. O. Whiteside-Strauss co. in Man of the People and The Fifth Commandment 14-18; excellent business.
DON HOLBROOK.

SCHENECTADY.—VAN CURLER: Malley-Dennison Stock co. in Forty-five Minutes from Broadway 13-18; capacity. The Thief 20-25.
NAT SAHR.

OSWEGO. — RICHARDSON: Gene Laneska in The Spring Maid 14 pleased capacity.—HIPPODROME: Mattice Stock co. 13-18; good co. and business.—ITEM: O. S. Hathaway was guest of Resident Manager W. H. Protzman 14, 15.

POUGHKEEPSIE. — COLLINGWOOD: Rebecca of Sunnybrook Farm 11; good co. and business. Chauncey Olcott in Macushla 13; good co.; full house. Enchantress 15; good co.; capacity. Spring Maid 18.

GLOVERSVILLE.—DARLING: Kitty Gordon in The Enchantress 13; fine co. and business. Edithe Harke Opera co. in The Bohemian Girl 14-18 pleased good business.

PLATTSBURGH.—THEATRE: Spring Maid 10 pleased large house. Chocolate Soldier 13; enthusiastically received; Bessie Lyon made good impression.

ROME.—LYRIC: Kinemacolor pictures 10, 11 pleased.—MAJESTIC: Majestic Players 9; good co. and business. Raymond Smith Players 13.

GLENS FALLS. — EMPIRE: Rebecca of Sunnybrook Farm 6, 7 pleased good business. Chauncey Olcott in Macushla 10.

AUBURN.—JEFFERSON: Jefferson Stock co. in Pink Dominoes 13-18. Same co. 20-25.

HERKIMER.—GRAND: Majestic Stock co. in The Parish Priest 7 pleased big house.

LYONS.—MEMORIAL: La Porte Stock co. 13-18 pleased good business.

OHIO

TOLEDO. — VALENTINE: Helen Ware in The Price 3, 4 pleased good business.—AUDITORIUM: Weber and Fields 20.—LYCEUM: Hackett Stock co. in The Witching Hour 6-11 pleased good business.—EMPIRE: Clark's Runaway Girls 5-11; closed season.—KEITH'S: Keith's Stock co. in The Lily 5-11 pleased good houses. Blanche Bates in Nobody's Widow 13-18.
JANE CURTIS.

PORTSMOUTH.—GRAND: Vaudeville and pictures 13-18; business light.—NEW SUN: William Josh Daly's Merry Minstrels 13-15; light business.

YOUNGSTOWN.—GRAND: The Witching Hour 6-11 pleased big business.—PARK: The Concert 8 pleased big business.

LIMA.—FAUROT: Elks' Minstrels 14, 15; house sold in advance; excellent programme. Grain of Dust 16 pleased.

OKLAHOMA

M'ALESTER. — STAR AIRDOME: Oscar Graham Stock co. 6-11 pleased big business.—UNDER CANVAS: Chase-Lister Stock co. 6-11; excellent co. and business. Howe's Great London Shows 4 pleased two large audiences.

OKLAHOMA CITY.—OVERHOLSER: Gutta Percha Musical Comedy co. opened an indefinite engagement 12. — METROPOLITAN: North Brothers in East Lynne 6-12.

MUSKOGEE. — HINTON: Frank North Stock co. in Quincy Adams Sawyer 5-12; fine co. and business.

OREGON

PORTLAND.—HEILIG: Pink Lady 5-11; excellent co. and business. Over Night 12-18.—BAKER: Alias Jimmy Valentine 5-11.—ORPHEUM: Ray Cox 6-11; good business. Lean and Holbrook 12-18.
JOHN F. LOGAN.

PENNSYLVANIA

SCRANTON. — LYCEUM: Kitty Gordon in The Enchantress 7; excellent co.; packed house. Miss Gordon had a severe cold, and was unable to sing. Nellie McCoy, Harold H. Ford, Harrison Brockbank, and Arthur Forrest scored individual hits. Raymond Hitchcock in The Red Widow 11, with matinee; strong co.; capacity houses.—POLI: Madame X was the initial play by the Poli Players and delighted capacity business. Lillian Bayer in the title-role measured up to the full requirements of the difficult part, scoring a very distinct hit. The Fortune Hunter 13-18; excellent houses. George Webb as Nathaniel Duncan scored a well-merited hit. Lillian Bayer was charming as Betty Graham.—NEW ACADEMY: An excellent bill 6-11, with Eva Allen, the mystery girl, as a headliner; scored big business.

READING.—ACADEMY: Kitty Gordon in The Enchantress 3 pleased capacity. Due to Miss Gordon's illness, her understudy sang several of her numbers in an acceptable manner. Kinemacolor pictures 6-11; deserved better business.

SUNBURY.—THEATRE: Jewish Chautauqua 14; adresses by Henry Berkowitz and Janette Goldberg. Committee: Ely Blow, M. Millner, William Schwartz, M. H. Markley, L. Wolf, I. S. Miller, and M. Hirsch.

HANOVER.—NEW COLONIAL: Lelia McIntyre and John Hyams in Girl of My Dreams 4; best offering of season; good business.

ALLENTOWN.—LYRIC: Kitty Gordon in The Enchantress 4 pleased two capacity houses.

JOHNSTOWN.—CAMBRIA: The Concert 15 pleased capacity.

RHODE ISLAND

PROVIDENCE.—KEITH'S: The Virginians 13-18. Quality Street 20-25.—EMPIRE: Cowboy and the Lady 13-18. Merely Marr Ann 20-25.—OPERA HOUSE: Durbar pictures opened 16.—TALMA: The Players in She Stoops to Conquer 17, 18; big business.
H. F. HYLAND.

WOONSOCKET. — BIJOU: Stock co. in Belle of Richmond 13-18; well received. Hazel Kirke 20-25.

TEXAS

WACO. — AUDITORIUM: Victor Herbert's Orchestra 2 pleased two large houses; season closed; reopens Sept. 15.

VERMONT

ST. ALBANS.—WAUGH'S OPERA HOUSE: Man on the Box 14; excellent co.; fair business. Peck's Bad Boy 18.

BRATTLEBORO. — AUDITORIUM: New Play Stock co. 6-11; excellent co.; fair business.

BARRE.—OPERA HOUSE: Chocolate Soldier 15; excellent co.; large house; delighted.

WHITE RIVER JUNCTION.—GATE'S: Chocolate Soldier 16 pleased good house.

VIRGINIA

RICHMOND.—ACADEMY: Lucille La Verne Stock co. in Clarise 6-11; well received.—BIJOU: George Sidney in Busy Izzy 6-11 pleased capacity and closed season.

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WASHINGTON

SEATTLE. — METROPOLITAN: Juvenile Bostonians in The Dream Girl 5-7. Rose of Blandeen 8 and The Ransom 9-11; well received. ——MOORE: Kinemacolor pictures of the Durbar 5-11; good business.——SEATTLE: Jessie Shirley and co. in The Gay Parisians 5-11.
BENJAMIN F. MASSERVEY.

SPOKANE. — AUDITORIUM: Bunty Pulls the Strings 8-10 pleased big business.

WEST VIRGINIA

WHEELING. — COURT: Baldwin-Melville Stock co. in Madame X 13-18; opened to S. R. O. and pleased. The Deep Purple 20 pleased.

WISCONSIN

BELOIT.—WILSON'S: Sherman-Kelly Stock co. 6-8; fair business. Beverly of Graustark 10 pleased good house.

JANESVILLE.—MYERS'S GRAND: Beverly of Graustark 11 pleased two fair houses.

CANADA

MONTREAL, QUE. — HIS MAJESTY'S: Bernhardt and Rejane pictures 13-18.——PRINCESS: Howe's Travel Pictures 13-18.——ORPHEUM: Stock co. in The Witching Hour 13-18.——FRANCAIS: Summer Stock co. in Raffles 13-18.——NATIONAL: French Stock co. in Le Maitre de Forges 13-18.——LYRIC: Pictures and vaudeville 13-18.
W. A. TREMAYNE.

WINNIPEG, MAN.—WALKER: Madame X 2-4; good co. and business. Elsie Janis and Joseph Cawthorne in The Slim Princess 6-8. William Faversham in The Faun 9-11.——WINNIPEG: Maude Fealy and James Durkin with the Permanent Players 6-18 pleased good business.——GRAND: Farewell week of Permanent Players 6-11; good business.

CALGARY, ALTA.—GRAND: Sanford Dodge in The Right of Way April 29-1; fair co. and business. Elsie Janis in The Slim Princess 3 delighted big business.——EMPIRE: Vaudeville 2-8; capacity.——LYRIC: Sherman and Cleveland's Musical Comedy co. 29-4; fair co.; good business.

OTTAWA, ONT. — RUSSELL: C. James Bancroft in The New Boy 3, 4; fair business. Bernhardt and Rejane pictures 9-11.——DOMINION: Dominion Stock co. 6-11; big business.——COLONIAL: Colonial Stock co. 6-11; big business.

MOOSE JAW, SASK. — CITY: In Wyoming 6; good co. and business. White Squaw 7 pleased good business. Barnum hypnotist, 8-11 pleased big business.

LONDON, ONT.—GRAND: Smart Set 1, 2 pleased light business. The Barrier 3, 4; fair business; deserved better. Durbar pictures 6-11; much enjoyed.

QUEBEC, QUE.—AUDITORIUM: Mutt and Jeff 2-4; big business. Gene Lameska in The Spring Maid 6-8 pleased. The Confession 9-11.

REGINA, SASK.—THEATRE: Jeanne Fowler in The White Sister 2, 3; fine co. and business.

BELLEVILLE, ONT.—GRIFFIN'S FAMILY: Chocolate Soldier 9 delighted S. R. O.

HALIFAX, N. S. — THEATRE: Helen Grayce co. 13-18 pleased big business.

ST. CATHARINES, ONT. — GRAND: Smart Set 6 pleased fair house.

ST. JOHN, N. B.—OPERA HOUSE: The Confession 16-18 pleased.

VAUDEVILLE NOTE.

This week ends the first season of vaudeville at the Palace Theatre, Chicago. The Drums of Oude, Olga Petrova and Madame Butterfly are decided triumphs to the credit of the Palace management. Probably there never was staged a more effective half-hour drama than this glimpse into the horrors of the Indian massacre in the middle of the last century, due to the magnificent stage setting and dressing by David Belasco. The monotonous, semi-barbaric beating of the drums in such an ominous manner, while the Hindus were conducting preliminaries to the continuation of the butchery, the tense situation of the principals, the magnificent acting of the people carrying on the action, and the final burst of genuine enthusiasm at the finale when the tragedy received its check at the approach of the Scotch regiment, with its band playing "The Campbells Are Coming," all were handled most effectively. Of course, Dion Boucicault originated the central idea. Madame Petrova, who charmed the audiences last week, was a revelation of Slav possibilities—those too little known in this country. The singing of the Russian actress, especially in her taking of the contralto notes and toying with both soprano and baritone, was effective, while her imitations, more in the strict vaudeville manner, were pleasing; and not the least of the attractions to the audience was her quite classic face in repose, and eyes of clearness and brilliancy. The two presentations made a week to be remembered in vaudeville.

Maclyn Arbuckle shares with Trixie Friganza the headline honors at the Majestic this week in Chicago, Ill.

Florence Nash and Joe Jefferson, Jr., in 1909 and Arthur Hopkin's Players in More Sinned Against Than Usual, were the headline attractions at the Orpheum Theatre, Brooklyn, N. Y., and both made tremendous hits May 13-18.

Julius Steger and co. appeared at the Bushwick Theatre, Brooklyn, N. Y., last week in the dramatic playlet, entitled Justice, and, as usual, was the hit of the bill.

For the last week of the season at the Orpheum, Omaha, Neb., May 15-20, the attractions are: Louise Dresser, Walter Hampden and co., Chinko, the Marvelous Millers, Brown and Nevarro in A Chinese Courtship, Honorable S. N. Leek, and Minnie Kaufmann. Business is excellent, and the cool weather would warrant a continuation of performances at this house for at least another month if they could secure the attractions.

The Elks' Annual Minstrel Show won a big hit as a leading part of the Kansas City, Mo., Orpheum bill May 12-18, while of the regular vaudeville acts Robert T. Haines as the headliner and Norton and Nicholson, Jack McKay, Snyder and Curtis, Burnham and Greenwood, and Breuner and Ratliff all pleased.

Harry Irwin's La Petite Review was the feature offering at the Empress, Kansas City, Mo., May 12-18, pleasing immensely. Other acts were Benning Brothers, Les Gossets, Phil Bennett, and Merritt and Douglas.

The All Women programme was presented at Proctor's, Newark Theatre, May 13, to crowded houses. Bessie Wynn, Kate Watson, the Kufman Troupe, Catherin Hayes and Sabel Johnson, Hilda Hawthorne, the English Pony Ballet, Laura Buckley, Bell Hathaway.

At the Washington Theatre Newark, N. J., Lottie Williams and co. presented On Stony Ground May 13, with the same co. and scenery as used at Proctor's last season. Miss Williams was assisted by Malvia Arment, William Eley, and Ben La Marr, who replaces James Corous; all were cordially received and proved a big drawing card.

The Virginia Outlaws was presented at the Columbia Theatre, Newark, N. J., May 13. The play is written on the tragedy recently enacted in Hillsville, Va., implicating the Allen family. The piece attempts to depict the warfare between moonshiners and Uncle Sam's revenue officers. The cast includes the author, his brother, Victor Burns, and Paula Burns.

An entire change in the front entrance and approach to Pantages's Theatre, Spokane, Wash., will be made soon. Work, which will cost considerably over $2,000, will be under the supervision of J. J. Cluxston, general manager of the Pantages's houses in Washington. The new improvement will consist of massive imitation, onyx or marble pillars and arches, placed at the entrance, new arches of plaster of paris over the aisle directly at the rear of the seats new tiling to the approach, and beautiful silk draperies within the front doors.

The Manhattan Comedy Stock co. opened May 13 for two weeks at the Library Theatre, Corry, Pa. Their offering consists of three vaudeville acts and motion pictures.

Manager John Murray, of the Warren O., Opera House, will offer vaudeville and pictures during the Summer months.

"Blanche," a small white pig belonging to an act, entitled The Flying Dreadnought, was shipped to Spokane, Wash., with the advance baggage by mistake. On being taken to Pantages's Theatre, where it was consigned, it was learned the act is showing at Calgary, Alta., this week, and is billed at Spokane, May 12-18. On advice from the manager at Calgary, Manager Walker at once shipped the pig to Calgary for the act.

Moore and Browning and Arlington and Helston drew good business at the Lyric Theatre, Beatrice, Neb., May 6-11.

Two sketches, each with a warward son with intent to rob his father, held headline positions at the St. Paul Orpheum May 12-18—namely, Hugh Herbert and co. in A Son of Solomon, and Una Clayton in A Child Shall Lead Them.

CUES.

Ernest A. Altree and G. Ethel Howard were married at Lynn, Mass., on May 6.

Maxim Gorky is writing at Capri an opera of Russian peasant life, music to be composed by the Baritone Schaljapin. The two were poor boys together.

A Dante monument has been shipped from Italy to be placed in Central Park. Funds for it were raised by a local Italian newspaper, but the Park Commissioner will not select a site until he has seen the statue.

William Danforth, last seen on Broadway in The Red Widow, is at his home in Keyport, N. J., suffering from an attack of ptomaine poisoning.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Oakland, Cal., 20-22, San Jose 23, Stockton 24, Sacramento 25.
ANGLIN, MARGARET (Louis Nethersole): San Francisco, Cal., 20-June 1, Oakland 2-5, Sacramento 6, Reno, Nev., 7.
AT SUNRISE (Darrell H. Lyall): Clarion, Ia., 22, Hampton 23, Allison 24, Dumont 25, Mason City 26, Nora Springs 27, Fredericksburg 28, New Hampton 29, Sumner 30.
BATES, BLANCHE (David Belasco): Portland, Ore., 20-25, Seattle, Wash., 26-June 1.
BEN-HUR (Klaw and Erlanger): London, Eng., April 15—indefinite.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BUNTY PULLS THE STRINGS (Cecil De Mille): New York city Oct. 10—indefinite.
BURKE, BILLIE (Charles Frohman): Battle Creek, Mich., 22, Goshen, Ind., 23, Grand Rapids, Mich., 24, 25.
BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—indefinite.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.
COBURN PLAYERS: Washington, D. C., 24, 25.
CONCERT, THE (David Belasco): Plainfield, N. J., 22, Atlantic City 23-25.
CROSMAN, HENRIETTA (Maurice Campbell): San Bernardino, Cal., 23, Redlands 23, Pasadena 24, Santa Barbara 25, Bakersfield 27, Fresno 28, Stockton 29, San Jose 30, Oakland 31-June 2, San Francisco 3-15.
DIVORCE, THE (Rowland and Clifford): Chicago, Ill., April 20—indefinite.
GILMORE, PAUL (Paul Gilmore Co., Inc.): Suffolk, Va., 22, Newport News 23, Petersburg 24, Charlottesville 25, Staunton 27, Harrisonburg 28, Front Royal 29, Winchester 30, Martinsburg, W. Va., June 1.
GIRL OF THE UNDERWORLD (O. E. Wee): Lyndonville, Vt., 22, Orleans 23, Richford 24, Newport 25, Coaticook, Can., 27, Colebrook, N. H., 28, West Stewartstown 29, St. Johnsbury, Vt., Gorham, N. H., 31, Bethel, Me., June 1, Boothbay Harbor 3, Rumford 4, Farmington 5.
GREET PLAYERS (Ben Greet): Chicago, Ill., May 27-June 1.
GREYHOUND, THE (Wagenhals and Kemper): New York city Feb. 20—indefinite.
HACKETT, JAMES K. (W. F. Muenster): Pittsburgh, Pa., 20-25.
HAWTREY, CHARLES (Messrs. Shubert): Chicago, Ill., May 13-June 1.
HAWTREY, WILLIAM (A. G. Delamater): Chicago, Ill., May 12-June 1.
ILLINGTON, MARGARET (Edw. J. Bowes): Lawrence, Kan., 22, Topeka 23, Wichita 24, Colorado Springs, Colo., 25, Denver 27-30, Reno, Nev., June 1, San Francisco, Cal., 2-15.
KING OF TRAMPS (Fuller and Cole's): Rouses Point, N. Y., 22, Champlain 23, Essex 24, Westport 25.
KISMET (Harrison Grey Fiske): New York city Dec 25-May 25.
MACK, ANDREW (A. E. Caldwell): New York city 20-25.
MANTELL, ROBERT (Wm. A. Brady): Boston, Mass., May 20-June 1.
MILLER, HENRY: New York city March 11—indefinite.
OFFICER 666 (Cohan and Harris): New York city Jan. 29—indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.
OLCOTT, CHAUNCEY (Augustus Pitou): Toronto, Can., 23-25.
OVER NIGHT (William A. Brady): Seattle, Wash., 19-25.
PUTTING IT OVER (George Hunt): Atlantic City, N. J., May 27-June 1.
RAMBEAU, MARJORIE (Fred Geisea): Los Angeles, Cal., 19-June 1.
READY MONEY (H. H. Frazee): Chicago, Ill., April 1—indefinite.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger): St. Paul, Minn., 26-June 1.
ROBSON, MAY (L. S. Sire): Saskatoon, Can., 20-22, Regina 23-25, Winnipeg 28-June 1.
ROMANCE OF THE UNDERWORLD (Myron B. Rice): Chicago, Ill., April 8—indefinite.
ROSS, THOMAS W. (Cohan and Harris): Chicago, Ill., March 17—indefinite.
SOTHERN, E. H. AND JULIA MARLOWE (Messrs. Shubert): Detroit, Mich., 20-25, Cleveland, O., 27-June 1.
STAMPEDE, THE (A. G. Delamater): Chicago, Ill., May 12-June 1.
UNCLE TOM'S CABIN (William Kibble): Mt. Clemens, Mich., 13-25.
VIRGINIA OUTLAWS: New York city 20-25.
WALLER, LEWIS: New York city March 11-May 25.
WARE, HELEN (Henry B. Harris): Denver, Colo., 20-25, Colorado Springs 27, Greeley 28, Salt Lake City, U., 30-June 1, Los Angeles, Cal., 3-8.
WARNER, H. B. (Liebler and Co.): Boston, Mass., April 8—indefinite.
WHITESIDE, WALKER: New York city March 11—indefinite.
WITHIN THE LAW (Wm. A. Brady): Chicago, Ill., April 6—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.
ALBEE (Edw. F. Albee): Providence, R. I., April 15—indefinite.
ALCAZAR (Belasco and Mayer): San Francisco, Cal.—indefinite.
ANSON-GILLMORE: Buffalo, N. Y., May 13—indefinite.
APPELL (Sim Allen): Niagara Falls, N. Y., April 1—indefinite.
BAILEY, OLIVER D.: Seattle, Wash., March 24—indefinite.
BAKER (George Baker): Portland, Ore., March 31—indefinite.
BALDWIN-MELVILLE: Wheeling, W. Va., May 6—indefinite.
BARROW-WINNINGER: Lincoln, Neb., April 29—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BELGARDE, SADIE (Messrs. Mayo and Kantor): Gloversville, N. Y., April 22—indefinite.
BERGEN, THURLOW: St. Paul and Minneapolis, Minn.—indefinite.
BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY (Messrs. Blaney): New York city May 6—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 16—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., April 15—indefinite.
BRINKER, UNA ABELL: Newark, N. J., May 6—indefinite.
BUNTING, EMMA (Schiller Amusement Co.): Memphis, Tenn., May 5—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
BUTTERFIELD PLAYERS (Everett Butterfield): Washington, D. C., April 15—indefinite.
CHAPPELL PLAYERS (Harry Chappell): Joliet, Ill., May 6—indefinite.
COLEMAN PLAYERS (M. Wolff): Rochester, N. Y., May 6—indefinite.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
COLONIAL (M. Hollebaugh): Hanover, Pa., May 13—indefinite.
COLONIAL: Lansing, Mich.—indefinite.
COLONIAL: Ottawa, Can., Feb. 12—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger): Washington, D. C., March 18—indefinite.
CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2-June 8.
DAVIDSON (Sherman Brown): Milwaukee, Wis., March 31—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.
DE VONDE, CHESTER: Camden, N. J., April 8—indefinite.
DOMINION: Ottawa, Can., April 15—indefinite.
DORNER PLAYERS: Hasleton, Pa., Jan. 22—indefinite.
EMPIRE (John Pollick): Syracuse, N. Y., May 6—indefinite.
EMPIRE (T. F. Murray): Holyoke, Mass., Sept. 4—indefinite.
EMPIRE (Spitz and Nathanson): Providence, R. I., March 4—indefinite.
EVANSTON (Wm. M. Vance, Inc., mgrs.): Evanston, Ill.—indefinite.
FERGUSON PLAYERS: Cedar Rapids, Ia., June 2—indefinite.
FRANCAIS: Montreal, Can., May 6—indefinite.
GAYETY: Hoboken, N. J., Dec. 25—indefinite.
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 26-May 24, Great Falls 26-June 1, Lewistown 2-15.
GLASER, VAUGHAN: Detroit, Mich., April 14—indefinite.
GOTHAM: Jersey City, N. J., May 6—indefinite.
GRAND: Winnipeg, Man.—indefinite.
GRANGER, WILLIS (W. T. Spaeth): Bradford, Pas., April 22—indefinite.
HALL (Eugene J. Hall): Mansfield, O., May 20-June 8.
HARRIS-PARKINSON: Bloomington, Ind., May 1—indefinite.
HARTIGAN (W. H. Hartigan): Chillicothe, O., —indefinite.
HARTMAN (Vaughan Glaser): Columbus, O., April 22—indefinite.
HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—indefinite.
HASWELL, PERCY: Toronto, Can., May 20—indefinite.
HATFIELD: Lowell, Mass.—indefinite.
HAWLEY, JAMES: Colorado Springs, Colo., May 13—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Rockford, Ill., May 13—indefinite.
HILLMAN'S IDEAL (Frank Manning): Beloit, Kan.—indefinite.
HOLDEN (Messrs. Edwards and Holden): Indianapolis, Ind., April 22—indefinite.
HORNE (F. P. Horne): Butler, Pa.—indefinite.
HORNE: Jamestown, N. Y.—indefinite.
HUDSON: Union Hill, N. J., May 6—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 20—indefinite.
HUNTINGTON, WRIGHT (J. Fred Miller): Youngstown, O., April 8—indefinite.
JONES-DUNBAR PLAYERS: Indianapolis, Ind., April 29—indefinite.
JUNEAU: Milwaukee, Wis.—indefinite.
KEITH (M. Pearlstein): Toledo, O., April 29—indefinite.
KEITH (James E. Moore): Portland, Me., April 9—indefinite.
KELLARD, RALPH: Syracuse, N. Y., Feb. 26—indefinite.
KING (Leo H. King): Paducah, Ky., May 6—indefinite.
KING-LYNCH PLAYERS: Worcester, Mass., May 6—indefinite.
KLIMT AND GAZZOLO (Lee D. Ellsworth): Minneapolis, Minn., March 10—indefinite.
KLIMT AND GAZZOLO: Rochester, N. Y., May 6—indefinite.
LANG, EVA (O. D. Woodward): Kansas City, Mo., April 21-June 15.
LATIMORE-LEIGH: Roanoke, Va., May 27—indefinite.
LATIMORE-LEIGH: Lynchburg, Va., May 27—indefinite.
LA VERNE, LUCILLE: Richmond, Va., April 29—indefinite.
LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.
LE MOYNE: Boise City, Ida., April 15—indefinite.
LEWIS-OLIVER: Lima, O., May 13—indefinite.
LEWIS-OLIVER: Springfield, O., May 6—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 6—indefinite.
LYCEUM (Louis Phillips): Brooklyn, N. Y.—indefinite.
LYNN (Jack Lynn): Webster, Mass.—indefinite.
LYRIC (Frank Carpenter): Bridgeport, Conn., Jan.—indefinite.
LYTELL-VAUGHAN: Albany, N. Y., March 25—indefinite.
MAJESTIC (Lawrence Deming): Topeka, Kan., April 6—indefinite.
MAJESTIC (N. Appell): Utica, N. Y., Feb. 26—indefinite.
MALLEY-DENISON: Schenectady, N. Y., April 8—indefinite.
MARGO, JEAN: Milwaukee, Wis., May 6—indefinite.
MAY, AILEEN (Leander De Cordova): Wilmington, Del., May 6—indefinite.
METROPOLITAN PLAYERS (Tunis F. Dean): Baltimore, Md., April 29—indefinite.
MORISON, LINDSAY: Boston, Mass., May 6—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
NATIONAL (Rourke and Brown's): Auburn, N. Y.—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NEW YORK (Col. Horne): Erie, Pa., April 8—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
OPERA HOUSE (Alex. Ried): Paterson, N. J.—indefinite.
ORPHEUM: Montreal, Can., May 6—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
ORPHEUM PLAYERS (Bartley Cushing): San Antonio, Tex., Feb. 24—indefinite.
ORPHEUM PLAYERS (C. N. Sutton): Salt Lake City, U., May 12—indefinite.
OUR: Lowell, Mass.—indefinite.
PAYTON (Corse Payton): New York city May 6—indefinite.
PAYTON (Corse Payton): Newark, N. J., Oct. 9—indefinite.
PERKINS-BROWN (Geoffrey L. Whalen): So. Framingham, Mass., April 22—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
POLI (S. Z. Poli): Bridgeport, Conn., May 6—indefinite.
POLI (S. Z. Poli): Hartford, Conn., May 13—indefinite.
POLI (S. Z. Poli): Scranton, Pa., May 6—indefinite.
POLI (S. Z. Poli): Springfield, Mass., May 6—indefinite.
POLI (S. Z. Poli): Waterbury, Conn., May 6—indefinite.
POLI (S. Z. Poli): Worcester, Mass., April 29—indefinite.
POLI (S. Z. Poli): Washington, D. C., April 15—indefinite.
PRINGLE, DELLA: Edmonton, Can.—indefinite.
PROCTOR (Fred Thompson): Newark, N. J., May 20—indefinite.
PROSPECT (Frank Gersten): New York city—indefinite.
REDMOND, ED. (Redmond and Blum): San Jose, Cal.—indefinite.
RICHMOND: Troy, N. Y., Jan. 29—indefinite.
RIGNEY, JACK, AND BERTHA MANN: Hamilton, Can., May 13-July 6.
RIVERVIEW (John J. Garrity): Louisville, Ky., May 12—indefinite.
SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 7—indefinite.
SHERMAN (Robt. Sherman): Elgin, Ill., May 13—indefinite.
SHIRLEY, JESSIE (Harry W. Smith): Seattle, Wash., April 14—indefinite.
SHUBERT THEATRE (A. G. Bainbridge): Minneapolis, Minn., May 26—indefinite.
SOUTH END: Boston, Mass., April 8—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.
STAINACH-HARDS (Ira D. Harris): Yonkers, N. Y.—indefinite.
STANFORD-WESTERN (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
SUMMERS (George H. Summers): Hamilton, Can., May 20—indefinite.
THOMAS PLAYERS: Baltimore, Md., May 6—indefinite.
THOMPSON-WOODS (Monte Thompson): Worcester, Mass., May 4—indefinite.
TURNER, CLARA (W. F. Barry): Williamsport, Pa.—indefinite.
TURNER, CLARA, PLAYERS (W. F. Barry): Sunbury, Pa.—indefinite.
TURNER, CLARA, PLAYERS (W. F. Barry): Lock Haven, Pa.—indefinite.
VAN DYKE AND EATON (F. Mack): Des Moines, Ia., May 20-Aug. 31.
VANE, MYRTLE: San Diego, Cal., Jan. 15—indefinite.
WEST END (Wm. Jossey): St. Louis, Mo., May 26—indefinite.
WHITESIDE-STRAUSS: Watertown, N. Y., May 14—indefinite.
WINNINGER BROTHERS: Milwaukee, Wis.—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WORLD'S FAIR (Shipman and Kilfoil): El Paso, Tex., April 29—indefinite.

TRAVELING STOCK COMPANIES.

ANGELL'S COMEDIANS (Ed. C. Nutt): Lancaster, Mo., 20-25.
BRECKENRIDGE (Charles Breckenridge): Waverly, Ia., 20-25.
CHICAGO (Chas. H. RossKam): Malden, Mass., 8-27.
COLONIAL (Cortland Hopkins): Summerside, Can., 20-22, Charlottetown 23-June 1.
CORNELL-PRICE PLAYERS (W. E. Cornell): Montpelier, Ind., 20-25, Lizonier 27-June 8.
DOROTHY (B. A. Lashley): Aurora, Neb., 20-25.
DOWNING (B. Kinkaid): Livermore Falls, Me., 20-22.
DYMONT (A. M. Diamond): Ionia, Mich., 21-26.
EARLE, BEATRICE (Frank S. Reed): North Vernon, Ind., 27-June 1.
FRANK PLAYERS (Clarence Auskings): Parsons, Kan., May 13-June 8.
GARSIDE, JAMES S. (Garside): Dubuque, Ia., May 12-June 1.
GORDINIER BROTHERS (E. G. Gordinier): Elmwood, Ill., 20-25.
GRAHAM, OSCAR: Chanute, Kan., 19-25, Iola 26-June 1.
HALTON-POWELL: Kalamazoo, Mich., 14-25.
HAYES ASSOCIATE PLAYERS (Lucy M. Hayes): Elkhorn, Neb., 20-22.
HIMMELRIN'S ASSOCIATE PLAYERS (Ira E. Earle): Warren, Pa., 20-June 1.
KEYES (Chester A. Keyes): Sedalia, Mo., 20-25.
LANHAM'S LYRIC PLAYERS: New Castle, Ind., 20-25.
LINDSAY PLAYERS: Peekskill, N. Y., 27-June 1.
MAHER, PHIL: Waverly, N. Y., 13-25.
McCORD (B. Saborn): Milan, Mo., 20-25.
PICKERTS, FOUR (Willis Pickert): Haverstraw, N. Y., 20-26, Norwich 28-June 3, Herkimer 5-10.
SHARPLEY THEATRE (A. J. Sharpley): Burlington, Vt., 20-25.
SPENCE THEATRE: Emporia, Kan., May 13-June 1.
ST. CLAIR (Harry St. Clair): Lashburn, Can., 20-25.
TEMPEST (J. L. Tempest): Hopewell, Pa., 20-25.
WHEELER SISTERS (Ion Carroll): Clarksburg W. Va., 20-25.
WIGHT THEATRE (Hilliard Wight): Letcher, S. Dak., 23-25.

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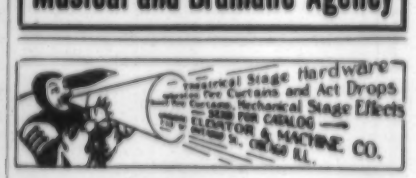

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OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 8-June 1.
ABORN GRAND OPERA (Messrs. Aborn): Washington, D. C., April 22-June 8.
ABORN GRAND OPERA (Messrs. Aborn): Pittsburgh, Pa., April 29-June 1.
ABORN GRAND OPERA (Messrs. Aborn): Baltimore, Md., April 29—indefinite.
ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 14—indefinite.
ARMSTRONG FOLLIES (Howell and Skinner): Los Angeles, Cal., April 8—indefinite.
BLACK PATTI (R. Voelckel): Atlantic City, N. J., 20-22.
BOSTON COMEDY (H. Price Webber): Richmond, Me.—indefinite.
COHAN, GEORGE M. (Cohan and Harris): Fall River, Mass., 23, Atlantic City, N. J., 27-June 1.
COLUMBIA MUSICAL STOCK (Dillon and King): Oakland, Cal.—indefinite.
COURT SQUARE OPERA (Messrs. Major and Nelmes): Springfield, Mass., May 20—indefinite.
COWBOY GIRL (Kilroy and Britton): Dubuque, Ia., 20-22.
ELTINGE, JULIAN (A. H. Woods): Boston, Mass., April 29-May 25.
EMPIRE MUSICAL STOCK: Paterson, N. J., Feb. 5—indefinite.
FISCHER'S FOLLIES (Messrs. Fischer and James): Los Angeles, Cal., March 17—indefinite.
FRANKLIN SQUARE MUSICAL COMEDY: Worcester, Mass., May 13—indefinite.
GARRICK MUSICAL COMEDY (T. Fitz Gerald): Salt Lake City, U., May 12—indefinite.
GLASER, LULU: W. Superior, Wis., 22, Hancock, Mich., 23, Calumet 24, Sault Ste. Marie 25.
GUNNING, LOUISE (Messrs. Shubert): Kansas City, Mo., 19-25.
HANKY PANKY (Lew Fields): Boston, Mass., April 22-May 25.
JANIS, ELSIE (Charles Dillingham): Chicago, Ill., May 12—indefinite.
JUVENILE BOSTONIANS (B. Lang): Honolulu, Hawaii, May 22—indefinite.
KEATING AND FLOOD (Allen Curtis): Portland, Ore., April 21—indefinite.
KOLB AND DILL (George Mooser): San Francisco, Cal., March 17-May 25, Los Angeles June 2-29.
LA LUNA MUSICAL COMEDY (Powers Amusement Co.): San Antonio, Tex., April 7—indefinite.
LEE JAMES MUSICAL COMEDY: Jacksonville, Fla., May 5—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): Lincoln, Neb., 23, Sioux City, Ia., 24, 25, Sioux Falls, S. Dak., 26, Mankato, Minn., 27, Winona 28, La Crosse, Wis., 29, Madison 30, Grand Rapids, Mich., 31, June 1.
MACDONALD, CHRISTIE (Werba and Luescher): Boston, Mass., May 6—indefinite.
MAMMA'S BABY BOY (George W. Lederer): New York city May 25—indefinite.
MODERN EVE (Mort Singer): Chicago, Ill., April 21—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Utica, N. Y., Feb. 5—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Washington, D. C., April 8—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Trenton, N. J., April 22—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Allentown, Pa., May 1—indefinite.
PATIENCE (Messrs. Shubert and Brady): New York city May 6-June 1.
PEARL MAIDEN: Chicago, Ill., May 5—indefinite.
PINK LADY (Klaw and Erlanger): London, Eng., April 11—indefinite.
PINK LADY (Klaw and Erlanger): Seattle, Wash., 19-25.
PIRATES OF PENZANCE (Messrs. Shubert and Brady): New York city June 3-29.
POWERS, JAMES T. (Messrs. Shubert): New York city April 23—indefinite.
QUAKER GIRL (Henry B. Harris): Chicago, Ill., May 20—indefinite.
RICE AND CADY: San Francisco, Cal., April 28—indefinite.
RING, BLANCHE (Frederic McKay): New York city April 15—indefinite.
ROBIN HOOD (Daniel V. Arthur): New York city May 6—indefinite.
ROBICK GLEN: Elmira, N. Y., May 27—indefinite.
ROSE MAID (Werba and Luescher): New York city April 22—indefinite.
SHEEHAN, JOSEPH: Detroit, Mich., May 20-June 8.
SIMMONDS COMIC OPERA: Milwaukee, Wis., May 5—indefinite.
SPANISH FORT OPERA (Jules F. Bistes): May 7—indefinite.
SPRING MAID (Werba and Luescher): San Francisco, Cal., 19-June 1.
SPRING MAID (Southern: Werba and Luescher): Albany, N. Y., 20-22, Dover, N. H., 23, Bangor, Me., 24, 25, Augusta 27, Waterville 28, Lewiston 29, Portland 30-June 1.
200 MILES FROM CHICAGO: Chicago, Ill., May 25—indefinite.
WEBER AND FIELDS'S JUBILEE: Wilkesbarre, Pa., and Scranton 22, Utica, N. Y., 23, Syracuse 24, Rochester 25, Buffalo 27, Cleveland, O., 28, Toledo 29, Detroit, Mich., 30, Ft. Wayne, Ind., 31, Chicago, Ill., June 1.
WILD GOOSE (Fred C. Whitney): Philadelphia, Pa., April 22-May 25.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city April 11—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 2—indefinite.

CIRCUSES.

BARNUM AND BAILEY: Syracuse, N. Y., 22, Schenectady 23, Troy 24, Pittsfield, Mass., 25, Boston 27.
BUFFALO BILL AND PAWNEE BILL: Gloversville, N. Y., 22, Utica 23, Syracuse 24, Lyons 25, Rochester 27.
HAGENBECK-WALLACE: Auburn, N. Y., 22, Cortland 23, Binghamton 24, Owego 25.
HONEST BILL: Aldrich, Mo., 22, Fair Play 23, Dunnegan 24, Humansville 25.
101 RANCH WILD WEST (Miller Bros. and Arlington): Wenatchee, Wash., Everett 23, Seattle 24, 25.
RINGLING BROTHERS: Butler, Pa., 22, Greensburg 23, Johnstown 24, Altoona 25.
SELLS-FLOTO: Montague, Cal., 22, Medford, Ore., 23, Grants Pass 24, Roseburg 25, Cottage Grove 26, Eugene 27, Albany 28, Mcminnville 29, Dallas 30, Salem 31, Portland June 1.

BANDS.

CAVALLO'S: Forest Park, St. Louis, Mo.—indefinite.
CREATORE: Idora Park, San Francisco, Cal., 8-25.
DON PHILLIPI: Riverview Park, Louisville, Ky.—indefinite.
D'URBANO: Riverview, Detroit, Mich.—indefinite.
EDOUARDE: Woodside, Philadelphia, Pa., May 11—indefinite.
FERULLO'S: Delmar Garden, St. Louis, Mo.—indefinite.
KILTIES, THE (T. P. J. Power): Kewanee, Ill., 22, Princeton 23, Mendota 24, Aurora 25.
KRYL'S: Riverview, Chicago, Ill., May 15—indefinite.
NATIELLO: Fontaine Ferry, Louisville, Ky.—indefinite.
NIRELLA: Kennywood, Pittsburgh, Pa.—indefinite.
ORIUNNO'S: Riverview, Baltimore, Md., May 12—indefinite.
ROLFE (B. A. Rolfe): Boston, Mass., May 27—indefinite.

BURLESQUE.

BEN WELCH: New York city 13-25.
BIG REVIEW (Henry P. Dixon): Brooklyn, N. Y., 20-June 1.
BOHEMIANS (Al. Lubin): Newark, N. Y., 20-25.
BOWERY (M. Rosenthal): Detroit, Mich., 20-25.
BURLESQUE STOCK (M. Stair): Toronto, Can., April 29—indefinite.
CENTURY GIRLS (Morris Weinstock): Cleveland, O., 20-25, Chicago, Ill., 26-June 1.
COLLEGE GIRLS (C. Freeman): St. Louis, Mo., 19-25.
COLUMBIA (Frank Logan): Chicago, Ill., 19-25.
CRACKERJACKS (Bob Manchester): Buffalo, N. Y., 20-25.
DARLINGS OF PARIS (Chas. Taylor): Baltimore, Md., 20-25.
DREAMLANDS (Dave Marion): Boston, Mass., 20-25.
FADS AND FOLLIES: Philadelphia, Pa., 20-25.
FOLLIES OF THE DAY (Barney Gerard): Brooklyn, N. Y., 13-25.
GINGER GIRLS (G. H. Harris): Brooklyn, N. Y., 27-June 1.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): Brooklyn, N. Y., 20-25.
GOLDEN CROOK: New York city 20-25.
IMPERIALS (Sim Williams): St. Louis, Mo., 19-25, Chicago, Ill., 26-June 1.
JARDIN DE PARIS (Burt Hendricks): Chicago, Ill., 19-25.
LADY BUCCANEERS (H. M. Strouse): New York city 20-25.
LONDON GAIETY GIRLS: Buffalo, N. Y., 20-25.
MERRY WHIRL (Louis Epstein): Chicago, Ill., 19-25.
MONTE CARLO GIRLS: Detroit, Mich., 20-25.
PACEMAKERS: Newark, N. J., 20-25.
SMART SET: New York city 13-25.
SOCIAL MAIDS (Hurtig and Seamon): Pittsburgh, Pa., 20-25.
TAXI GIRLS (Hurtig and Seamon): Washington, D. C., 20-25.
WINNING WIDOW (Dave Gordan): Brooklyn, N. Y., 20-25.

MOTION PICTURES.

BERNHARDT-REJANE: Johnstone, Pa., 23-25.
DANTE'S INFERNO (Collins and Collins): Philadelphia, Pa., May 13—indefinite.
HOWE, LYMAN H., TRAVEL FESTIVAL: Kansas City, Mo., 26-June 1.
KINEMACOLOR DURBAR: New York city Feb. 19—indefinite.
KINEMACOLOR DURBAR: Chicago, Ill., May 19-June 1.
KINEMACOLOR DURBAR: Philadelphia, Pa., May 6—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: New York city April 15—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Philadelphia, Pa., May 6—indefinite.
RAINEY'S, PAUL J., AFRICAN HUNT: Boston, Mass., May 13—indefinite.

MISCELLANEOUS.

LAMBS' GAMBOL: New York 27, Washington, D. C., and Baltimore, Md., 28, Atlantic City, N. J., and Philadelphia, Pa., 29, Brooklyn, N. Y., and New Haven, Conn., 30, Providence, R. I., and Boston, Mass., 31.
MIGHTY HAAG SHOWS: Corry, Pa., 29.
MILDRED AND BOUCLERE (C. G. Maynard): Winnipeg, Can., 20-25, Brandon 27, 28, Regina 29-June 1, Cobridge 3, 4, Coleridge 7, 8.
NORWOODS, HYPNOTISTS: Auckland, New Zealand, March 5—indefinite.
RAYMOND, THE GREAT (Maurice P. Raymond): Shanghai, China, May 27-June 1, Yokohama, Japan, 8-15, Tokio 18-July 2, Honolulu, Hawaii, 15-29.

DATES AHEAD.

(Received too Late for Classification.)

BOWERY BURLESQUERS (M. Rosenthal): Buffalo, N. Y., 27-June 1.
BUFFALO BILL and PAWNEE BILL'S CIRCUS: Buffalo, N. Y., 30.
COLUMBIA BURLESQUERS (Frank Logan): Detroit, Mich., 27-June 1.
ELLERY'S BAND: Willow Grove, Philadelphia, Pa.—indefinite.
FLIRTING PRINCESS: Waterloo, Ia., 25, Grinnell 27, Sioux Falls, S. D., 31, Sioux City, Ia., June 2, North Platte, Neb., 7.
GARDEN OF ALLAH (Liebler and Co.): Chicago, Ill., May 30—indefinite.
GREET, BEN, PLAYERS: Riverdale-on-the-Hudson, N. Y., 23-25.
HOWE, LYMAN H., TRAVEL FESTIVAL: Pittsburgh, Pa., 27-June 8.
IMPERIAL BURLESQUERS (Sim Williams): Detroit, Mich., 27-June 1.
NIGHT OWLS: Philadelphia, Pa., 27-June 1.
PUTTING IT OVER (George Hunt): South Bethlehem, Pa., 25, Atlantic City, N. J., 27-June 1.
TAXI GIRLS (Hurtig and Seamon): Pittsburgh, Pa., 27-June 1.
YOUNG BUFFALO AND COL. CUMMIN'S CIRCUS: Washington, D. C., 27, 28.
ZALLAH'S OWN (W. C. Cameron): Baltimore, Md., 27-June 1.

RECORD OF DEATHS.

(Continued from page 19.)

joined the New Orleans French opera company in 1904, and made her New York debut with that organization, which collapsed after a few performances at the Casino. A benefit for the stranded company was given at the Metropolitan Opera House, and her singing so impressed Oscar Hammerstein that he engaged her for his own opera company, then organising. Her success was complete in Carmen and other roles, and Andreas Dippel secured her for his Chicago opera company. Last season she sang in European cities until her final illness.

John B. Brigel, of the Broadway Gaiety Girls, died on May 12, of cerebro spinal meningitis, at the home of his mother, Mrs. William Brell, Pleasant Ridge, O., aged thirty-seven years. His widow, Anna Mack, who was with the same company, survives.

Frank B. O'Brien, pianist and composer, and brother of Edward Poland O'Brien, died at El Paso, Tex., on May 9, of tuberculosis. The remains were buried at Dayton, O., on May 21.

Agnes Deans Cameron, authoress and lecturer, died at Victoria, B. C., on May 13, aged forty-nine years.

Clarence Manning Fait, actor, author, and poet, died at Gloucester, Mass., on May 13 of rheumatism and prostration, aged fifty-one years. His poems of the whaling and fishing fleets had earned him the title of "The Fisherman's Laureate."

Mrs. Sarah Nielsen died on May 11 at her home in Brooklyn, N. Y., after an illness of almost a year, aged seventy years. She leaves three daughters well known in the theatrical world, Mary, Alice, and Hortense Nielsen, and one son, Erasmus Nielsen. Funeral services were held on May 14 from her home in Brooklyn.

Daisy Lee Crooks, formerly of this city, died in Denver on April 21. She was a well-known pianiste and choir singer, and the sister of Cathrine Countiss, whose close companion she had been in recent years. Miss Crooks was the daughter of the late Judge T. J. Crooks, of Texas. She held membership in the Texas Club and several other New York societies, and had a large acquaintance in the profession.

William S. Tilden, well known in New England as a bandmaster and composer, died at his home, Medford, Mass., on May 14, aged eighty-two years.

William Day, for twelve years a clown with Barnum and Bailey's Circus, died at the home of his aunt, Mrs. Philip Pay, in Pittsburgh, Pa., on May 13, aged thirty years. His father and two brothers survive.

Mlle. Ruda, during a performance at Gitschin, Germany, on May 15, shot and instantly killed Herr Wroba, then shooting herself fatally. Jealousy brought about the tragic episode.

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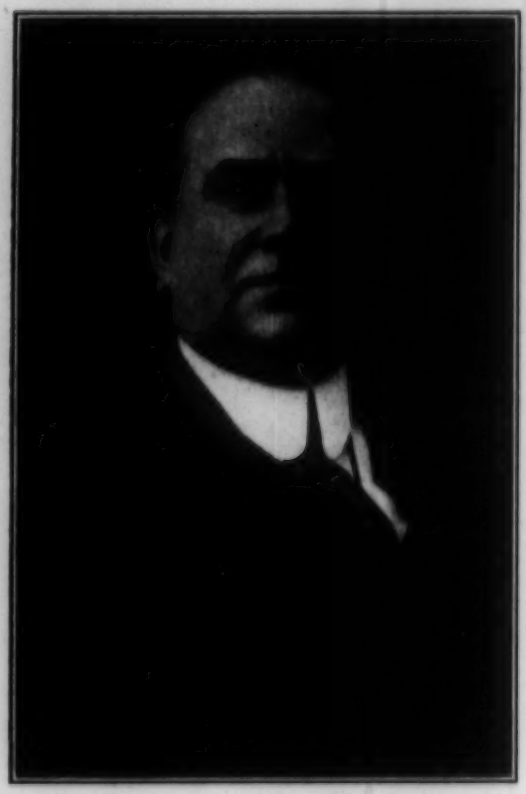
MOTION PICTURES

"SPECTATOR'S" COMMENTS

THE public press is undoubtedly coming to recognize the strength of the position long ago taken by THE MIRROR, both editorially and in this department, in opposition to official censorship of motion pictures. THE MIRROR has held that motion pictures, being a means of expressing thought, should be as free and unrestricted as public speech, the stage, and the press, subject always, of course, to the same lawful responsibility that attaches to the older mediums of expression. It has held further that censorship of motion pictures might logically lead to censorship of stage, press, and speech, and should therefore be opposed by all as a menace to personal, social, and political liberty. It is, therefore, some satisfaction to observe that others are coming to the same way of thinking, especially when it must be remembered that this paper alone, of all those giving particular attention to the development of motion pictures, has consistently and from the first labored to impress this point of



LLOYD B. CARLETON

Director of One of the Lubin Companies.

view upon the public and the motion picture interests.

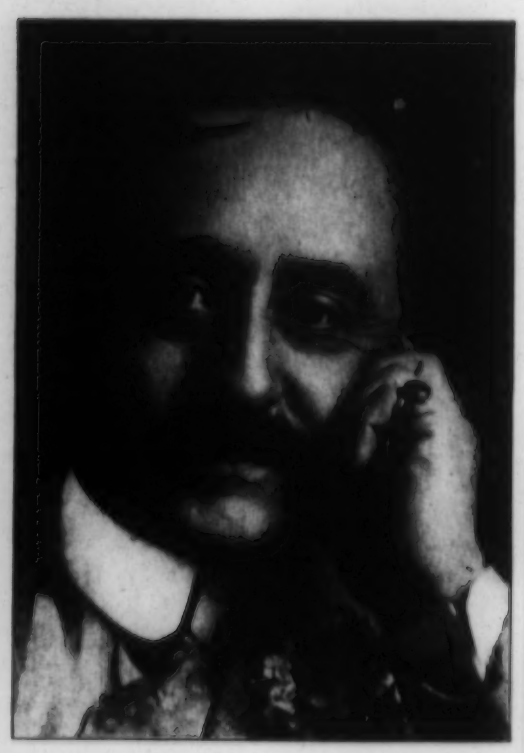
* * * *

No more significant press opposition to censorship has appeared in some while than that of the conservative and thoughtful New York *Tribune*. The *Tribune* was for a time apparently skeptical of motion picture respectability. It seemed to think that the films were so evil in their tendencies that they could not be considered as meriting anything but stringent restriction. Witness, therefore, this pleasing indorsement of a free photoplay, if we may be allowed to class the motion picture stage under such a term. The *Tribune* of May 14 said editorially:

> It is hard to see why there should be established in this city a pre-exhibition censorship of moving picture films, any more than there should be one of dramatic productions or of billboard posters and advertisements in public prints and public places. If the films when exhibited offend public decency there is proper law to meet the situation, or if they run counter to public opinion the manufacturer and the showmen will have a more effective lesson taught to them in small gate receipts than could come from any censor. Neither manufacturer nor showman has any inducement to offend decency or public opinion, and in general the films as shown now are in their own field quite as moral and contain as little suggestive material as stage productions.

* * * *

The *Tribune*, in the above paragraph, presents the



FRANK DAYTON

Heavy Man of the Essanay Eastern Stock Company.

situation with splendid clearness and truthfulness. The New York *Sun* in its evening edition, hitherto quite bitter against motion pictures, while not now directly opposed to official censorship, argues that the proposed Folks ordinance for the regulation of motion picture theatres in New York city does not properly involve the question of censorship. In another column of the same issue (May 14) the *Sun* discusses the subject of popular fiction, dealing with crime and criminals, and its effect on the public mind. Mr. Hornung's "Raffles," the Sherlock Holmes stories, Gaboriau's novels, and other printed stories are cited, and the *Sun* holds that, while "such books carry a certain amount of dangerous teaching," "the extent of the harm done is perhaps overestimated," and that "it is probably too much to say that such stories should not be published because they are only 'handbooks of crime,' for they are frequently well written and entertaining, and may be supposed to point a moral," all of which applies even more strongly to motion pictures than to novels.

* * * *

The Folks ordinance, by the way, has been held up for a technical alteration, and there are charges that it will be opposed for personal reasons by Tammany, but it is difficult to see why this should be so generally, as some of the Tammany politicians are said to be interested in the smaller picture shows, which would be directly benefited by an ordinance of this kind. It is true that the Sullivan interests are heavy investors in the Fox chain of theatres, which are mostly large houses coming under the regular theatre restrictions, and it might be argued that picture and cheap vaudeville houses of this larger class would suffer from the competition of the smaller houses if the latter were permitted to develop as they might under the Folks ordinance, but the Sullivans, while influential, are not the whole thing in Tammany. In the end, it seems certain, an ordinance fair to all may be evolved, providing, of course, censorship is not tacked on.

* * * *

While still on the subject of the press and motion pictures, it is noted that the lively, terse, and always esteemed *Evening Post* in a column editorial explains that the thousands of Americans who will visit Europe this year for the first time will find the appearance of the countries and cities very much as they expected, thanks to the guide books and the many illustrations of foreign scenes which have come under their notice. "But man," says the *Post*, "the oldest of mysteries, has managed to elude all the efforts of the guide-book men." The people of Europe, the *Post* argues, will prove a surprise to the visitors because Americans have been misled by the comic supplements and stage caricatures. The *Post* forgets what the motion pictures have done in this respect. It is safe to say that Americans are not nearly so ignorant of the inhabitants of foreign countries as the *Post* imagines. The millions who attend the picture shows cannot be said to have a speaking acquaintance with foreign peoples, because the films don't talk, but at least they know the foreigners pretty well by sight.

* * * *

The Spectator ventures to gently admonish his confreres who are discussing the matter of motion picture terminology that they should not let their angry passions rise. The whole question is not worth a single hard word, and it cannot be doubted that the controversialists concerned will all readily agree to this view of the matter. Indeed, Mr. Gaskill, the photoplay

AUGUSTUS PHILLIPS

Who Has Been Winning Much Praise in Edison Pictures.

author, in withdrawing from further newspaper argument, proposes that "we all have a night together" and talk it over during a good dinner, which he magnanimously offers to provide. The dinner idea is an excellent one, but it should, in the opinion of The Spectator, include more guests than one poor scribe could decently be expected to pay for. Let each participant settle for his own feed, but at all events let all genuine photoplay students in New York and vicinity get together at least once for the promotion of friendly feeling and harmonious co-operation in behalf of photoplay or picture play or scenario or film story writing—no matter what the name may be by which the several comrades may wish to designate the art. The Spectator will promise to be there, in spirit only, of course, but nevertheless in hearty good will. Having no physical existence (being nothing but an anonymous signature), The Spectator will be unable to eat and toast with the brethren, but he will try to have a proxy on hand with a sufficiently ample appetite to do his share of the execution. What say ye, folks, shall it be a go? If agreeable The Spectator hereby designates Epes W. Sargent and Charles Gaskill to select a list of likely individuals hereabouts to grace the more or less sumptuous board.

* * * *

A captious and exacting trade paper recently devoted considerable space to a solemn lecture of the ladies of

the National Board of Censorship for giggling among themselves during the performance of their onerous duties as censors of the films. The "trade" paper editor seemed to think that the giggling did not evidence a proper frame of mind for the highly important judicial character of their work. To The Spectator's way of thinking the case stands exactly the other way around. The giggling is the most encouraging symptom that has presented itself since the censors first assumed their self-appointed task. If they giggle, they must necessarily see something to giggle at, which leads to the hope that at last they have perceived the great joke—the joke that everybody else has seen for a long time. The comical soberness, even solemnity, with which they have pondered over the moral problems that have entered into the photoplays of the day, has never been anything but a huge joke, perfectly apparent to any sane and normal observer. By all means, therefore, let the good ladies giggle. The more they giggle the more chance there is that they are experiencing a return of reason. THE SPECTATOR.

BIG LICENSED FEATURES.

The Essanay "Mexican Conquest" and the Vitagraph "Lady of the Lake."

The recent special feature release by the Selig Company, The Coming of Columbus, reviewed all too briefly in last week's MIRROR, appears to have been the signal for other important feature releases by the Licensed companies. The Essanay feature, The Fall of Montezuma, a Tale of the Conquest of Mexico, in three reels, has already been announced and will be found noticed again elsewhere in this issue of THE MIRROR. Now comes, also, the announcement by the Vitagraph Company of a magnificent production based on Walter Scott's poem, "The Lady of the Lake," which has been in process of making for several months, and which is said to be the most artistic picture that this artistic company has ever undertaken. The cast for The Lady of the Lake is as follows:

King James V. of Scotland, disguised as James Fitz-James ..... Harry T. Morey
Douglas, the outlawed Earl of Angus ..... Ralph Ince
Ellen, his daughter ..... Edith Storey
Roderick Dhu, the brigand chief ..... Harry Northrup
Malcolm, ward of the King ..... Earle Williams
Allan-bane, the minstrel ..... Tefft Johnson
Lady Margaret, Roderick's mother .... Julia Swayne Gordon
Malise ..... Francis Newburg

PROMINENT SUFFRAGISTS IN FILMS.

In the illustration below, from the Reliance two-reel feature, Votes for Women, to be released June 26, the characters from left to right are Jane Addams, the suffrage leader and Chicago settlement organizer; Sue Balfour, Charles Herman, Miss Delespine, Dr. Anna Shaw, the noted suffragist, and Mrs. Helen Ware Dennett, also prominent in suffrage work.

THE KLEINSCHMIDT ARCTIC FILMS.

The Carnegie Alaska-Siberia motion pictures are being shown at the Maxine Elliott Theatre for a limited engagement, beginning Monday evening, May 20. These are the pictures which were taken by Captain Kleinschmidt, the noted big game hunter, during the Carnegie expedition to the far North last Summer. The pictures are said to be very realistic and show remarkable scenes of wild life in the Arctic regions. They will be reviewed in next week's MIRROR.

SCENE FROM "VOTES FOR WOMEN."
A Reliance Two-Reel Feature for Release June 26 (See Notice).

FLORENCE LA BADIE
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NATIONAL PARKS AND NAVY PICTURES.

A tour is about to be made by camera operators of the Kinemacolor Company, who start this week to take Kinemacolor views of the principal National Parks of the United States. By special arrangement with the Department of the Interior, the Kinemacolor Company of America's camera operators will proceed from Los Angeles, Cal., where they have been operating for the past two months, and will visit the Grand Canyon of the Colorado, Yellowstone Park, Glacier National Park, and the Ranier National Park. The last portion of their trip will embrace the great Crater Lake National Park and the world-famous Yosemite Valley. The series of pictures will be called See America First.

The Kinemacolor Company will also take views of American battleships and cruisers by special arrangement with the Navy Department.

LEGGETT VS. VITAGRAPH.

Julius A. Leggett won a suit in the Supreme Court against the Vitagraph Company May 13 for commissions claimed for securing orders for advertising films. The verdict was for $7,000, with interest. The Vitagraph Company gave notice of an immediate appeal. Press reports stated that the exhibition of the contested pictures in the court-room was the first instance of its kind, but this is an error. The films exhibited were Choo-Choo Land and The Bum and the Bomb.

CINCINNATI EXHIBITORS GET BUSY.

The question of framing a new ordinance governing motion pictures in Cincinnati was discussed May 13 at the Sinton Hotel in that city by the members of the Cincinnati branch of the Motion Picture Exhibitors' League of America.

M. A. Neff, president of the Motion Picture Exhibitors' League of America, said that the sole purpose of the organization in its efforts to get a new code governing the motion picture business was to make it possible for the public to patronize the pictures with personal safety.

BALTIMORE'S PROPOSED ORDINANCE.

The O'Neill moving picture censorship ordinance was introduced in the First Branch City Council of Baltimore, Md., May 13, by Councilman Kilmer. It was referred to the Committee on Ways and Means and will be given a public hearing this week.

The ordinance provides for the appointment of a board of censorship of three persons, two males and one female, by the Supreme Bench of Baltimore City. The duty of the censors is to supervise, regulate, control and govern the leasing and transferring, putting into circulation and exhibition of moving pictures. The salary of the censors is placed at $1,000 each. All plates, rolls and films are to be inspected and an appeal against a decision of the board can be had by a writ of certiorari, according to the measure.

The board of censors is given the right to confiscate any moving picture film. The first violation of the ordinance invokes a penalty from $50 to $200; the second offense a penalty from $300 to $500, and a third breach a revocation of the moving picture license. A permit must be had for every picture, the fee for which is placed at $1.50. This money is to be paid to the City Collector and from this collective sum salaries will be paid to the censors.

LETTERS AND QUESTIONS

Answered by "The Spectator"

"Originality," whose former letter regarding photo-playwrights was printed almost in full, sends another contribution in which he praises THE MIRROR for its unprejudiced criticisms. He declares that he has learned a great deal about photo-playwriting by studying the files of THE MIRROR of the past two years. He then cites an article that recently appeared in the New York *Sun*, in reference to writing for the pictures, and goes on to say: "It was quite discouraging to a writer, because it said that there is little chance for success in this line of endeavor. Yet how great are the chances for success in any other line of work?" "Originality" has the correct idea here. It is true that but a small percentage of photo-playwrights succeed—less than five per cent., perhaps, and yet even this percentage is probably greater than will be found among would-be writers for the magazines and the stage. "Originality" closes by remarking that he doesn't need to ask questions about players, because he learns all he wants to know by reading THE MIRROR.

"E. J. M.," of Oklahoma City, Okla., thinks it necessary to correct a statement made by "G. A. M." in THE MIRROR of May 1, in which he calls the brunette of the Biograph Elsie Janis, although this paper informed "G. A. M." of his error in the same paragraph. "E. J. M." proceeds to say: "But one can hardly blame him for confusing the two, as the Biograph girl's resemblance to Miss Janis is marked. I wish to add a word of praise for the Biograph. I never miss a Biograph, and our exchange here must be very fond of an A. B. film, as they never fail to get every A. B. release."

Dixie Hart, El Paso, Texas: The character of Pat Casey in Becky Gets a Husband (Lubin) was played by Nash Reynolds. Yes, he is still with the Lubin Company. Recent Kalem pictures in which Alice Joyce and Carlyle Blackwell appeared are The Mexican Revolutionist, The Stolen Invention, and The Outlaw.

"H. P.," New York city: The housekeeper in The Red Ink Tragedy (Vita.) was played by Kate Price. The mother in A Son's Devotion (Lubin) was played by Mrs. Payne.

"L. E. B.," of Toledo, O., writes: "I would like to say that I think James Cruze is the best actor in motion pictures. I have seen many Licensed and Independent picture actors, but, oh, there are none who can beat James Cruze; he is a baby doll." Mr. Cruze would doubtless appreciate this praise more if "L. E. B." had left out the "baby doll" foolishness.

"Mina," of Toronto, contributes this: "It would give me much pleasure if you would kindly insert these few words in praise of Richard Neill. I think he is a thoroughly finished actor, with a charming personality. I really can't understand why his work is not given more attention, as some of it is actually wonderful." The Spectator was not aware that Mr. Neill was being very badly neglected. But if he has been, this praise of his unknown friend "Mina" will make him feel better.

"A. S.," of Greenville, Miss., wonders why the Biograph does not give us any more comedies like Wilful Peggy, of delightful memory. Other people have wondered the same thing. The true artist has to have his inspiration, and perhaps the divine afflatus hasn't been working along lately that line with the Biograph genius. Question: Owen Moore is not with any picture company at present, so far as this paper's information goes.

THRILLING SCENE FROM "JESS."
Thanhouser Three-Reel Feature to be Released May 21 and 28.

FLORENCE TURNER IN "HER DIARY."

A Vitagraph Picture Featuring This Favorite Actress for Release June 18.

"Square Deal," of Hobart, New York, has adopted a signature suggestive of some of the political speeches we are apt to read these days, but his remarks are not of politics—not even motion picture politics. He wants to say that he is a great "admirer of THE MIRROR," and also of "the Edison, Biograph, Kalem, Melies, Majestic, and Thanhouser pictures." "As to players," says "Square Deal," "I have a favorite in each company—viz., Bessie Learn, Anna Nilsson, Mildred Bracken, Mabel Trunnelle, James Cruz, and ——," a Biograph actress who shall be nameless. "But," continues "Square Deal," "there is one who stands far above these and all others—one whose appearance in a picture makes it worth while to see, and that one is Mary Fuller." Questions: (1) Miss Midgley was the heiress in A Man Worth While (Melies). (2) Yes, Marguerite Snow, of the Thanhouser stock was once in The College Widow company. (3) The leading ladies in the Thanhouser Florida company were Florence La Badie and Marguerite Snow. (4) Catharine Horne is not a member of the Thanhouser stock. (5) We have no information that Catherine Williams and George Periolot have returned to the stage.

R. S. Leonard, Toronto, Ont., will note that the actor whom he praises so highly with the remark that "it is too bad that he is not given more attention," has been praised in almost the same language by another reader. This may be a coincidence merely, but it has a suspicious look. Mr. Leonard thinks too much cannot be said of his favorite, but The Spectator thinks there are times and occasions when too much can be said of any actor. And this is not to say that the player refefred to is not justly entitled to warm praise for his excellent work—only it should come unsolicited, and in this case it might appear, at least, not to be so.

Chester Crowell, of Providence, R. I., who has been a MIRROR reader for a month, writes that he likes it immensely, except that the motion picture department is too short. This is encouraging, because there are some people who think it is too long. However, in comparing THE MIRROR to other publications in regard to space, it should be remembered that much of the matter in this paper is set in very small type, so that there is more in the paper than a person at first glance would suppose. Question: The doctor in Rowdy and His Pal (Edison) was George Lessey. Other Edison pictures in which he has appeared recently or will appear soon are The Bank President's Son, Romance of the Ice Fields, Sunset Gun, and A Western Prince Charming. Write to the Edison Company about his picture.

"Perry," Pittsburgh, Pa.: Yes, Florence Turner is back at work at the Vitagraph Flatbush studio, as will be noted from an illustration printed this week showing her in a scene of a Vitagraph release.

"Bennie from Lubinville" writes that it was Martin Faust who played the brother in Little Boy Blue and not Richard Morris. Mr. Morris played the organ grinder.

"A. V. M.," of New York, wants The Spectator to be "a good fellow" and give him some information of a matrimonial nature about an actor, an actress and a baby. He propounds the situation as he guesses it and shrewdly suggests that all the answers he needs is "just yes or no." In this way "A. V. M." has an idea that the long established rule against matrimonial questions can be evaded. But The Spectator doesn't see it that way. In principle it would be just as great a violation of the rule to tell one person as to tell a hundred thousand, and besides, these replies to questions and comments thereon are not for single, individual readers, but for all those who care to read. Otherwise all questions could be answered by mail and valuable space in the paper would be saved. The theory of departments of this kind in newspapers and magazines is that the questions and replies may interest many others in addition to those who ask them.

Irving Cummings, of the Champion stock, asks The Spectator to correct a statement made May 15 in reply to J. Francis, of Chicago, when it was stated that Irving Cummings was a graduate from a school of acting in 1909. The fact is that an Irving Cummings did graduate from a school of acting in 1909, but it appears to have been a different Irving Cummings from the one under engagement with the Champion company. The Champion Irving Cummings was a member of the original Broadhurst and Currie Texas company in 1905. Other engagements have been with Lillian Russell as juvenile, 1910-11; for Klaw and Erlanger in In Search of a Sinner; in 'Way Down East, Man of the Hour, Call of the Cricket, College Theatre stock, Chicago; leading man of Benton Players, and last Spring and Summer heavy with the Sherman Brown Stock, Davidson Theatre, Milwaukee.

"BATTLE OF GETTYSBURG"—VITAGRAPH.

The Vitagraph Company has in preparation an especially elaborate war picture for release as a Fourth of July subject. It will be in one reel and will be called The Battle of Gettysburg. It is said that about 500 people appear in the scenes.

WARNING FROM NAT GOODWIN.

Nat C. Goodwin, through his attorney, Herman L. Roth, gives warning by advertisement that the General Film Publicity and Sales Company, of which H. A. Spanuth is president, has the exclusive right to produce or use the films of Mr. Goodwin in the play of Oliver Twist or in any other character, and that an application is about to be made to the courts for an injunction to restrain certain other persons from offering for sale or producing and booking character pictures of Mr. Goodwin in a play called Nathan Hale.

GAUMONT'S TALKING PICTURES.

According to a cable to the New York *Tribune*, the first public demonstration of the new Gaumont "speaking films" was given May 16 at the Palace Theatre, London, Eng. First a Gallic cock thrown in colors on the screen crowed. Then an amusing scene showed a Parisian telephone subscriber in trouble. His facial expression went along with a flow of language in a way that awoke the sympathy even of those who could not follow the spoken tongue. A scene in a lion's den, in which the roar of the

NAT C. GOODWIN AS FAGIN IN "OLIVER TWIST."

Notable Five-Reel Feature Subject Soon to Be Released as a State Right Proposition

wild beasts was heard, gave evidence of variety in the films.

Generally speaking, the demonstration was considered successful, although it appears from these particulars that no more has been accomplished than has been previously demonstrated by Mr. Edison—viz., the recording of one voice or a close group, synchronizing with the motion picture. It yet remains to record the voices of players moving about a stage in action.

LOS ANGELES POLICE FILMED.

The motion pictures of Los Angeles police executing their drills were taken recently by the Selig Polyscope Company and have been approved and warmly praised, according to James L. McGee, manager of the Pacific Coast branch of the company in a statement published in the Los Angeles *Tribune*.

"Mayor Alexander, Chief Sebastian, and Captain Lehnhausen came to our studio in Edendale," said Mr. McGee, "and saw the first of the developed films run off. They were delighted with the results, and all seemed of the opinion that the exhibitions of the films will do much to advertise the city and its excellent police organization.

NEW REGULATIONS FOR DES MOINES.

A new ordinance regulating motion picture houses in Des Moines, Ia., will be adopted by the Council of that city, declares the Des Moines *Register and Leader*. Of the fourteen picture houses in Des Moines, all but three are located, as required by the new ordinance, on two highways, two streets, or a street and an alley. These three will be permitted to operate in their present location as long as they are under the present management. When the houses change owners, the city will refuse to renew the license until the theatre ordinance is complied with in every respect.

Harry McNutt, fire marshal, has inspected the larger theatres. The only changes which will be required in these will be a few minor matters of location of seats and providing aisle space. The smaller houses will be required to increase the width of the aisles and provide more exits in a number of cases.

QUESTION OF CONSTITUTIONAL RIGHT.

BOSTON (*Special*).—A constitutional question that may prove of far-reaching importance to moving picture managers has been raised by the attempt of the Mayor of Wŏburn, Hugh D. Murray, to close the Lyceum Hall Theatre in that city. James S. McGann, of this city, and John H. Flynn, of Woburn, who as partners lease that theatre as well as the Walnut Street Theatre in the same city, have petitioned the Supreme Court for a writ of prohibition to prevent Judge George S. Littlefield, of the Woburn District Court, from taking cognizance of a complaint against their theatres. The petitioners declare that they have licenses for their two theatres from the district police good until the first of next August, and that, after they had failed to heed a notification from Mayor Murray to close up their theatres on the ground that he does not intend to allow theatres in that city, they were convicted by Judge Littlefield of running a theatre without a license. The managers also declare that the exercise of such power as that used in closing their theatres at his own will and pleasure is in violation of the Constitution of the United States, which secures a citizen in the legitimate enjoyment and use of his property and in the lawful pursuit of all callings, business or professions that are lawful and which secure and guarantee as well full freedom of speech, action and conduct, except only as such rights may be affected by statutes enacted for the purpose of regulating the same. A further claim is made that they are being harassed and subjected to financial loss because the judge before whom they were tried refused to pass on the constitutionality of the statute under which they were convicted. Judge Sheldon has issued an order of notice returnable on May 28, which will act as a stay in the case now pending in the District Court at Woburn. BEXTON.

SCENE FROM "TWO FOOLS THERE WERE."

Gaumont Comedy-Drama for Release May 26.

REVIEWS OF SPECIAL FEATURES

Lady Audley's Secret (Imp, May 16).—In the adaptation to the screen of this noted tragedy the Imp Company has not only achieved an artistic success, but has contributed to the photoplay a production of more than ephemeral merit. The plot is a carefully constructed one and it moves forward like a well lubricated piece of mechanism, with plausible motives and logical denouement. The character of Lady Audley is well worth study, for she is a most complex and extraordinary woman, often fascinating, more often repellent, hugely selfish, uncompromising, and daringly wicked. The portrayal of this difficult role of Jane Fernley is eminently pleasing. King Baggott as George Talboys possesses most of the attributes of a romantic figure, such as he plays. George Talboys married a woman much below him in the social scale, and as a result his father disinherited him. Foreseeing his wife's fury when she should learn of this calamity, he deserted her and departed for the goldfields of Australia—an act of moral cowardice. His wife, however, arose to the exigencies of the occasion, and, announcing herself through the press as dead, assumed an alias and started life anew. Her beauty was too distinctive, though, to allow her to remain long uncourted, and fate decreed that her first suitor should be Sir Michael Audley. Despite the disparity in their ages she married him, presumably for his wealth, and became Lady Audley of Audley Hall. Suddenly George Talboys returned from Australia, a rich man, and he instantly sought his wife. His search was unrewarded and, in truth, he had abandoned all hope of again seeing her, when a visit to Audley Hall, at the request of his old chum, Robert Audley, brought him face to face with his wife. She hysterically enjoined silence and he obeyed. That night he met her by appointment at the old well. The desire to restore harmony to all was uppermost in his mind; the desire to murder him was uppermost in hers. A chance came, when his back was turned to her, and she toppled him headlong into the well. The act was observed, though, by Luke Marks, a poacher on the estate, and he rescued Talboys and carried him to a room in his inn. Robert Audley, growing alarmed over his friend's failure to return, instituted a search for him. A letter penned to Luke Marks by Lady Audley furnished him with a clue. He hastened to the inn, Lady Audley following him. Realizing that both of her arch enemies were beneath one roof, she succeeded in locking Robert in a room and then set fire to the building. With diabolical exultation, she feasted her eyes on the sight of the consuming inn. Fortune favored the two and a startling escape was effected. Nemesis in turn overtook Lady Audley, as, alternately praying and cursing, she expired at the feet of him whom she sought to kill. It is a melancholy play, yet intensely interesting. The picture is in two reels.

The Crisis (101 Bison Special, May 15).—In line with its previous productions of frontier life in the early days of the great West, this film, in two reels, adds another success to the already formidable list of 101 Bison features. In some respects The Crisis is better than any of its predecessors, chiefly because its plot may be said to be on a higher ethical plane. It is the

(*Continued on page* 34.)

INDEPENDENT DIVISION?

Independent Producers Dividing Into Two Groups, but Some of Those Interested Express Hopes That a Complete Split May Be Averted.

Contrary to published statements, the division that has been formulating for some time in the ranks of the independent producers and distributing agencies has not yet taken sufficiently definite shape to warrant either side in making complete detailed announcements. Some of those interested on each side even profess to believe that there will yet occur a harmonizing of all interests on some sort of a compromise basis that will be satisfactory to everybody concerned.

Aside from the negotiations and influences that are still in evidence in behalf of peace, the split has assumed the following line-up: On the side of the Mutual and the newly organized Film Supply Company group are the following producing companies: Thanhouser, Gaumont, American, Great Northern, Reliance, Eclair, Solax, Majestic, Lux, Comet, and the Gaumont Weekly. Remaining with the old Sales Company and in some unexplained relations with the new Universal Company are these producing companies: Rex, Powers, New York Motion Picture Company (Bison), Imp, Republic, Champion, Nestor, and at least one new company—possibly more.

The Mutual, or Supply, Company group has gone further in making open declarations than the other side, having published an announcement that the producing companies affiliated with it will on May 27 commence releasing twenty-one reels per week exclusively through the Film Supply Company of America. This output allows two reels per week from each of the producing companies and one reel for the Gaumont Weekly. The Supply Company of America, of which Herbert Bloche is the president, appears to be a company formed along the lines of the Sales Company, and for pretty much the same purpose. Its office is at 7 East Fourteenth Street. It will handle the product of the different companies, supplying all exchanges, who will handle the product of the affiliated Mutual Company, organized some time ago, appears to have for its object the purchase of exchanges or partnership interest in exchanges. Starting with the exchanges already controlled by Messrs. Aitken, Hite and others, it is said to have bought or bought into enough other exchanges in various parts of the country to insure a profitable market for the affiliated producers. The names of the exchanges acquired have not, however, been announced.

The Sales Company group will not make any definite statement, except the admission that the Universal Company has been organized with the following officers: C. O. Baumann, president; P. A. Powers, vice-president; Carl Laemmle, treasurer, and W. H. Swanson, secretary. Although none of the interested persons will talk for publication, it is understood that the Universal Company corresponds in this group to the Mutual in the other group, and that its function is to acquire exchanges, which is the key to the situation. It is stated that the interests behind the Universal do not include the Republic, the Champion or the Nestor owners, but that these last named companies nevertheless retain their connection with the Sales Company, which will continue to be the manufacturers' agent, supplying all production to the exchanges.

The attitude of the Universal group is that the Sales Company is very much alive and will continue to do business as heretofore. If the split is concluded and the Supply Company or Mutual group absolutely withdraws, it is said that enough new companies will be added to complete an adequate programme of releases. In this connection it may be stated that one new company ready for business will be headed by Florence Lawrence as the star and that other would-be producers are eager to join.

HELEN GARDNER'S OWN COMPANY.

The Helen Gardner Picture Players is the name of a new factor in motion picture production. The company is now getting ready to begin work on a five-reel production of Cleopatra. This will be followed by similar feature subjects bi-weekly, in all of which Miss Gardner will play the leading roles. The company may also produce a regular weekly picture of one reel, Miss Gardner appearing only in the bi-weekly output. Charles L. Gaskill will write and direct the plays in which Miss Gardner appears, and also manage the affairs of the company. Other writers and directors will be engaged. The ambitions of the company are very high, and Mr. Gaskill states that many novelties possessing inherent art values not yet seen on the screen will be introduced from time to time. He also states that arrangements are now under way whereby the product will be issued through one of the regular channels.

The many admirers of Miss Gardner's art all over the world will be gratified to learn of her ambitious undertaking. Her work has always been distinguished, evidencing the very highest order of talent.

An extended announcement of the company's plans and aims will be made in next week's MIRROR.

SCENE FROM "MAKING GOOD" (MELIES)

A Motion Picture Story of the Oil Fields to be Released June 6.

SCENE FROM "JIMMIE AS A HYPNOTIST."

A Comiez Gaumont Farce Featuring Little Jimmie.

LICENSED FILM RELEASES.

Monday, May 20, 1912.

	Feet.
(Bio.) When Kings Were the Law. Dr.	1000
(Kalem) Egypt. Ind.	1000
(Lubin) A Railroad Engineer. Dr.	1000
(Pathe) Pathe's Weekly, No. 21. Topical.	1000
(Selig) A Citizen in the Making. Dr.	1000
(Vita.) Professor Optimo. Com.	1000

Tuesday, May 21, 1912.

(Edison) Their Hero. Com.	1000
(Essanay) A Western Legacy. Com.	1000
(C. G. P. C.) Hollowhead as a Magician. Com.	
(C. G. P. C.) Culture of Manioc and the Making of Tapioca in the Philippines. Ind.	
(Cines) Fatima. Dr.	
(Cines) Scenes in Padua, Italy. Sc.	
(Selig) Rivals. Dr.	1000
(Vita.) Fortunes of a Composer. Dr.	1000

Wednesday, May 22, 1912.

(Edison) The Artist and the Brain Specialist. Com.-Dr.	1000
(Kelinse) Her Better Nature. Dr.	
(Kelinse) Jumping Champion. MacMoreland.	
(Kalem) Her Convict Brother. Dr.	1000
(Lubin) Darby and Joan. Dr.	1000
(Pathe) Sing Lee and the Bad Man. Dr.	
(Vita.) Their Golden Anniversary. Dr.	1000

Thursday, May 23, 1912.

(Bio.) A Close Call. Com.	
(Bio.) Helen's Marriage. Com.	
(Essanay) A Good Catch. Com.	1000
(Lubin) A Bachelor's Waterloo. Com.	1000
(Melies) All Is Fair. Com.	1000
(Pathe) 'Tis Mother. Com.	
(Selig) The Girl With the Lantern. Dr.	1000

Friday, May 24, 1912.

(Edison) The Sunset Gun. Dr.	1000
(Essanay) Detective Dorothy. Dr.	1000
(Kalem) Under a Flag of Truce. Hist. Dr.	1000
(Selig) The Lost Hat. Com.	
(Selig) The Katzenjammer Kids. No. 4—They Entertain Company. Com.	
(C. G. P. C.) Foxy Cupid. Com.	
(C. G. P. C.) Sylvere Sisters on Double Trapeze.	
(Vita.) Diamond Cut Diamond. Com.	1000

Saturday, May 25, 1912.

(Edison) A Western Prince Charming. Dr.	1000
(Essanay) The Desert Sweetheart. Dr.	1000
(Cines) A Mysterious Telephone Call. Dr.	
(Lubin) Dream of a Lobster Fiend. Com.	
(Lubin) The Sponge Industry. Ind.	
(Pathe) The Prospector's Sweetheart. Dr.	
(Vita.) The Redemption of Ben Farland. Dr.	1000

MAJESTIC.

May 19—Dogs. Comedy.
May 21—The Marriage Game. Drama.
May 24—Priscilla. Drama.
May 28—Love's Call. Drama.

Reviews of Licensed Films

The Harvest in Sicily (C. G. P. C., May 14).—One may obtain a reasonably comprehensive knowledge of agricultural conditions in Sicily from the excellent views shown in this picture. The subject of the harvest is taken up first, and the views include: Mowing the grain, flailing it, and packing the product in sacks. The games and ceremonies which attend the annual harvest carnival are revealed in a series of exceptionally clear scenes. Particularly interesting is the parade—half grotesque and half religious—and the sensational attempts of the young men to capture and hold terrorized horses, liberated for the occasion. J.

The Substitute (Cines, May 14).—The antics of a boorish reporter at a State reception furnish the humor in this knockabout farce. The regular reporter is unable to attend this function, so he requests a friend to go in his place. The friend's assininity surpasses human belief, for he not only insists on pawing at the delicacies set upon the tables, but he rudely interrupts the speaker of the evening by leaping upon the table in front of this dignitary and thrusting his reporter's notebook under the other's nose in an effort to hear everything. Several trick effects are introduced as a conclusion to this rather ordinary picture. J.

Two Weary Willies (Cines, May 14).—The plot to this rather cleverly-executed farce dates back to a remote stage in the development of photoplays. With the addition of a few frills it has been revived in this picture, and appears to still retain a large portion of its laugh-provoking qualities. Two hobos are perishing for something to eat, and when one discovers a policeman's uniform, an idea evolves itself in the brain of the other. Tatters strolls confidently into a fashionable restaurant, and orders a dinner. Unable to pay for it, the headwaiter summons an officer, none other than Rags, who has been lounging outside, and commands that the impostor be jailed. The pseudo-policeman jerks Tatters out of the cafe, and then prepares to reverse the process and procure a meal himself. The ruse would have of course succeeded, had not Tatters fallen into a dose, and allowed his pal to be given into the custody of a genuine policeman. The farce is very well acted throughout, and suffers little from exaggeration. J.

Fighting Dan McCool (Kalem, May 13).—The universal appeal of this solidly constructed Civil War drama is irresistible. The scenes of the camp, the battlefield, and the outrages of war are most impressive. Heroism, sacrifice, and exalted love, find expression in the photoplay which at all times is spirited and sustained. The role of Dan, the plucky secret-service agent, is portrayed by Guy Coombs with excellent art. The frequent little touches, imparted by a discerning director, have strongly enhanced the impressiveness of the backgrounds, for instance, the negro boy devouring the sugar-cane in typical darkey fashion, and the quaint lane and road perspectives, found only in the South. Dan, a Southerner of great courage, is detailed by the secret-service department of the Confederacy to go to Reidville and investigate conditions. There he incidentally meets Edith and one of her suitors, Bert. Dan's attentions meet with favor from both the girl and her father, until volunteers are called for to go to the front, and he declines to enlist. Then they cruelly stigmatize him as a coward, an epithet which his peculiar position makes him powerless to deny. Bert enlists, and chides Dan for his timidity. Dan, however, doubts the depth of Bert's patriotism, and when later he detects the young officer in the act of betraying his trust and giving information to the enemy, his suspicions are confirmed. In the heat of an attack, Dan unmasks Bert, and assumes authority himself, over the latter's company of men. Inspired by their new leader's courage and imbued with his enthusiasm, they halt in the midst of disorderly retreat and not only return the shots of the Federals, but utterly rout them. Vindicated, the young secret-service officer rejoins Edith, who is now ready to offer him a heart full of love. Bert is played by Hal Clements, and Edith by Anna Nilsson. J.

Max is Convalescent (C. G. P. C., May 14).—Whether or not the incidents enacted in this picture are authentic, one still experiences a glow of genuine pleasure over the privilege of renewing the acquaintance of this prince of merrymakers, Max Linder. The picture purports to be one revealing the scenes attendant to the home-coming of Mr. Linder, after having undergone a serious operation in a hospital. In the farce presented, which appeals to one as rather violent for a convalescing man to indulge in, Max is assisted by his mother, his father, and his charming sister, Andree. The latter's spaniel, "Castor," and her pony, "Kiss," also play important roles. The humor is, perhaps, a trifle strained and theatric, but it accomplishes its purpose admirably, that of reassuring this droll comedian's countless admirers that their favorite is once again in excellent trim for the task of producing a horde of laughable farces. J.

The Bank President's Son (Edison, May 14).—One finds this an interesting little melodrama of some novelty and conception, and naturally, as a product of Edison studio, it is played with character and human nature, and therefore does not exist merely for its situations. The story deals with the efforts of the young man's sweetheart to prove his innocence, when he is apparently guilty of tampering with the accounts of his father's business. His father could not be made to believe him guiltless, since his previous extravagances weighed against him. The theft had been really committed by the rival clerk in the office. This young man used the money to make an entry on a horse race to be trotted on snow behind cutters. When the girl was unable to pay the lawyer's fee, she entered her horse, which the young man had given her as a part of his extravagances, and won the race. On the track was found the racing ticket of the clerk. He had been seen to throw it down, and it was picked up by the lawyer, who by its use and the appeals of the girl was enabled to convince the father of his son's innocence. Thus the young man was bailed out, and the clerk taken into custody. Robert Brower plays the role of the bank president, George Lessey is his son, and Miriam Nesbitt his fiancee, while the clerk is enacted by Harold Shaw. O. C. Apfel is the director. C.

The Wooden Bowl (Lubin, May 13).—This famous little story taken from folklore tales has been humanized into a delightful portrayal of life. It is, perhaps, rather thin to carry through so many scenes, but it has been acted with a deal of character, which, to a certain extent, relieves the tediousness, which comes as a result of its length. Arthur Johnson is seen in a character part, playing the role of the old grandfather to excellent advantage. Howard Mitchell shows his distinct casabilities as the husband, and Lottie Briscoe is the wife. The small son is Albert Hackett, who is quite as fascinating as ever. It is a rare thing in pictures to see the settings rise above the subject, but it is feared that such is the case in this film. The life is evidently that of the Dutch peasant, but the backgrounds, while they suggest Dutch atmosphere, are rather modernized and too elegant in tone. It is the story of the grandson, who sees his parents compelling the old grandfather to eat from a wooden bowl. He makes two wooden bowls for them, so that they may have them in readiness when old age comes. This awakens them to the fact that they, too, may some day be as the old grandfather, and they act accordingly. C.

Love in the Ghetto (Yitagraph, May 15).—Not only love but life is expressed in this characteristic and typical story of the East Side. The picture leads up to an amusing surprise quite suggestive of character and life to be found in the Ghetto, while the production has been played and treated in similar spirit, resulting in a particularly novel film, depicting the manners and customs of Yiddish life in this locality. The father is played by Ralph Ince, but the Irish is apt to shine through his make-up, while his trousers possess a most excellent crease. Rosemary Theby is the daughter, and her lover is played with excellent spirit by Tom Powers. All the trouble begins when there is a reduction of wages at the sweat shop. The result is a strike. The boss of the sweat shop is obliged to pawn his dead wife's shawl, and his daughter's young lover is obliged to sell shoe strings on the street to support his invalid uncle. When the daughter goes to the pawn shop she attracts the attention of the proprietor, who sends a marriage broker to the father, with an offer of five hundred dollars if he will give his daughter in marriage. Thus the young lover is thrust unceremoniously out in the cold. On the day of the wedding, however, his invalid uncle insists on being brought to the wedding, and in the midst of them all declares that he has been deceiving his nephew all the time. He is a rich man and by the way of proof he offers one thousand dollars to the father in the place of the five hundred given by the pawn broker. There is an immediate acceptance and a marriage over his wheeling chair. C.

Attacked by a Lion (Gaumont, May 16).—At the outset of this photoplay, two questions intrude themselves: First, where is the scene of the melodrama, and, second, what are the primal motives? There is only one region recalled in which Arab nomads are still committing outrages of the kind reflected in this play, and that is in the Barbary states of Northern Africa, of which Morocco and Algeria are the chief members. One may presume that the scene of this this drama is Morocco or vicinity. The first caption states that the Arabs have attacked a band of settlers, evidently French. The Arabs descend upon the lodge of the Christians and commence a siege. Howard, a son presumably, mounts a horse and gallops away to obtain aid from the nearest habitation, fifty miles distant. Night overtakes him, and he camps beneath an impending rock ledge. A lion scents him and makes an attack. A rather tame combat ensues, in which the beast is shot. In the meantime, the daughter of the family, impatient over Howard's failure to return, goes herself for help. The latter is apparently very close at hand, judging from the rapidity with which she reaches the other lodge, a fact which makes one ask why Howard was compelled to journey so many miles and encounter so many dangers to accomplish the same thing. The fight between the Christians and the Arabs, with which the play concludes, is very spirited and sensational. The scenic backgrounds employed are not typically Moroccan, but nevertheless may exist in that wild country. Although well acted, the melodrama as a whole is marred by a weak culminative situation and a decided absence of adequate interscription. J.

Just Married (Lubin, May 16).—One finds this a merry and well-appointed burlesque of the roughhouse type, and it is possessed of both wit and humor in its evolutions from the point of view of such a production. The film concerns itself with the troubles and adventures of an heiress, who has just married a noble gentleman. The course of their love is not at all smooth, and, by the way of discipline, the bride throws her lord and master's clothes out the window, and not to be outdone, the man in the case tosses out the apparel belonging to his wife. Those clothes land on two actors, who have seen better days, and who are escaping from the wrath of their landlady. She is determined to have her rent, even if she is obliged to use an axe. A card case is found in the clothes containing cards belonging to the duke, and with this apparel and the cards the actors proceed to appear as the noble persons they are not. They are recognized by their landlady, however, and she at once informs the duke of the circumstance. They are pursued in a rather clever and amusing chase, and brought before the duke. He shows what a noble person he is by rewarding them for the return of the clothes instead of having them arrested, but the landlady gets the greater portion of the money for her rent. C.

All in the Wash (Lubin, May 16).—One finds amusement in the complications of this farce, but the players are apt to fail to extract the humor contained in the situation. This is due mostly to a rather impossible exaggeration of the situation, apparent not so much in the acting as in what the players have been made to do. He has no clean shirts, when he desires to go to the theatre with his wife. A hurried telephone call is made to the laundry, and a stupid telephone boy delivers the wrong package along with a young lady's photograph, which he had also been commissioned to deliver. Both man and maid find out the mistake, and the young woman brings the laundry to the man. The wife discovers her photograph on her husband's dresser, sees her talking with her husband, and proceeds to rend the young lady's laundry into shreds, while the young lady returns the compliment on the husband's belongings. C.

A Personal Affair (Edison, May 15).—This lively little comedy is interesting and unique enough to please most any assemblage, and represents the joke that a young man and maid unwittingly play upon each other. In the way of excitement three youths insert in the personal column of a newspaper an advertisement informing the public that a certain charming heiress is desirous of meeting a gentleman. A young woman, who had evidently started an indiscreet flirtation in the Pennsylvania Station with one of the youths answers the advertisement, claiming to be a man, through the butler, who does the correspondence. A meeting is at last arranged in the Pennsylvania Station, the supposed man concerned being told to wear a white carnation. The girl instructs a messenger boy to stand in front of the station and to give each male who passes by a white carnation. The youth disguised in female attire inside the station believes each of these men as they appear to be the individual with whom he has the appointment. Many amusing complications arise, until a pugilist comes along, and in his violet demonstrations of love, which would hardly be tolerated in such a public place, he exposes the deceit. The girls, who have been enjoying the performance from afar, come forward, and the youth is thus enabled to renew his acquaintance with the girl, whom he had met in the station before. Mary Fuller is the girl. Edward Boulden, Walter Miller, and Harry Beaumont are the boys. Yale Boss is the

BIOGRAPH FILMS

Trade Mark. Trade Mark.

RELEASED MAY 20TH, 1912.

When Kings Were the Law

The Awful Result of Their Indisputable Word

Over the Kingdom of Romanda there reigned a King who was greatly influenced by his favorite, whom he devotedly loved. He presents her with a necklace of fabulous worth and enjoins that she never part with it, which command she swears by the stars to keep. About this time an impecunious cousin of the King calls to beg the loan of money, which is refused. The favorite promises to intercede for him. The cardinal and the favorite are bitter enemies, because of her thwarting many of his pet schemes, and he plans a revenge by inciting jealousy in the King. The scheme he devises is to have the necklace missing and found in the cousin's pocket. The plan succeeds so well that the King condemns the seemingly guilty pair to an air-tight chamber, where they would have suffocated to death had not the lady-in-waiting, who helped in the plot, become horror stricken and confessed. The cardinal himself was plunged into the depths of remorse, as he did not think the scheme would drive the impetuous King to such extremes; he merely wished to have the favorite exiled from the court. Approximate length, 1,040 feet.

RELEASED MAY 23RD, 1912.

A Close Call

(Farce Comedy.)

A couple of street fakers fail to draw a crowd, so decide to change their act, one of them blacking up and singing coon songs. This might have gotten the crowd had not the blacked-up singer been mistaken for a colored fellow, who was suspected of a kidnapping. His neck is saved by the child being found by the nurse, who had allowed it to stray away.

Approximate length, 573 feet.

Helen's Marriage

(Farce Comedy.)

Helen and Tom try to elope, but papa catches them and drives Tom away with a gun. At first Tom's friends at the club give him the laugh, but the next day, when he tells them of a plan which was suggested by seeing a Motion Picture Company at work, they consent to help him, bringing his scheme to a successful finish.

Approximate length, 425 feet.

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messenger boy, and Charles Ogle the prize-fighter. Jay Williams is the director. C.

Orphans of the Plains (Pathe, May 15).—The revenge of the white man and the red man are compared in this film, and the subject has resolved itself into an interesting little drama of early frontier life. The stage is held up by a band of Indians. They slaughter most of the occupants. The coach had a most peculiar habit of catching fire and going out again throughout the subsequent scenes. A little girl, however, made good her escape, and was found by a young Indian boy, who brought her to his father's wigwam. The father consented to her adoption. The sole survivor of the attack upon the coach, an old man, was able to gain the camp of some cowboys, who set out to war upon the Indians. Seeing the Indian and his squaw, who had consented to the adoption of the little white girl to please the whim of their small son, the cowboys decide to be revenged upon the inoffensive pair. They shoot from a distance and kill them. The young Indian finds his parents dead, and concludes he must kill the white girl to satisfy the wrong done his parents, but, desiring her companionship, he later concludes to permit her to live. C.

The Ranch Girls on a Rampage (Kalem, May 15).—They come to town and go through a pleasure resort. They hardly act like self-respecting girls, and the fun that may be gained will depend upon the point of view of the spectator. Cowgirls are evidently a species of Western new woman, originated by the Kalem Company for the film field. When a set of men act like a lot of hoodlums, it is hardly a subject for motion pictures. Naturally, in spite of our modern civilization and altering point of view, a set of girls out on such a rampage cannot at least be any more agreeable. C.

Egypt, the Mysterious (Kalem, May 15).—The Kalems are seen in this film to pass through some interesting points along the Nile. The most striking are views of the Sphinx, where they all have their photographs taken, and the climbing of one of the pyramids. C.

Leap Year Proposals (Vitagraph, May 15).—John Bunny and Flora Finch have the floor in this highly amusing farce, and it is a well acted and merry one. Miss Finch appears as a moving picture fan in love with John Bunny. She comes in a veil to make a leap year proposal, but when the veil is lifted the pleased expression on Mr. Bunny's face departs. He then goes to sleep and dreams that he is shadowed by this ardent moving picture fan. She comes out of the fireplace, and is thrust out by the butler. Mr. Bunny buys a trunk, and she comes home in it to propose, and when Mr. Bunny is having the most delightful dream of dining over the chafing dish with Lillian Walker, who would not marry him and pretended that she felt very bad about it, when she did not feel that way at all, Miss Finch steps in to take Miss Walker's kiss, and then Mr. Bunny wakes up to realize that it was all but a dream.

A Page in Canadian History (Vitagraph, May 15).—The Vitagraph Company has done with the Canadian Government what it recently did in the film for the United States Government. It presents the various government officials of Canada and government buildings, including a view of the inside of the House of Parliament, which has never appeared in pictures before. A close view of the Governor-General of Canada, the Duke of Connaught, is also shown, as well as a close view of Princess Patricia while skating on the royal rink. C.

The Spider's Web (Vitagraph, May 14).—This is not what would be called a high-class melodrama, but it no doubt serves to amuse a certain class of spectators, and is cleverly made for this sort of thing. It is also acted with some truth and humanity. Maurice Costello is the young lawyer, the son of the president of the fake mining company, played by Charles Eldridge. Leah Baird does capable work as the wronged woman, and the other members of the cast, which includes Van Dyke Brook, Earle Williams, William Shea, Harold Wilson, and Zena Kiefe, also do convincing work. The father of the young lawyer writes to give up his law practice, as he has been made the president of a large mining company, and needs him as a secretary. When the young man comes home and learns the intentions of the corporation he refuses the position and attempts to dissuade his father from such an undertaking. A year later the corporation falls and the father, as the president, is to bear the punishment for the others's criminal acts. He sends for his son to come home and defend him. Certain papers are found which will prove that he took the proposition innocently. The butler is bribed by the opposing party to steal the papers, but the plot is overheard by a woman who had been wronged by one of the plotters. With the aid of the young lawyer, she compels the butler to confess, and thus the case is won in court. All the settings are in excellent keeping. C.

The Vagabonds (Selig, May 12).—Adapted somewhat from Trowbridge's poem, this makes a very human and heart appealing tale of a wanderer and his dog. The production has been carefully put on in all details, and William Dunn and his dog give a most interesting performance. The vagabond and dog come into a saloon to earn some money with the violin and by the tricks of the dog. The vagabond sees here a youth drinking heavily, a fact which reminds him of his own past. He tells the youth how his own life was destroyed by drink. At the supper announcing his engagement he drank too freely and was found in this condition by the woman who had promised to be his wife. The next time he saw her she was in the company of another man, and did not recognize in him the vagabond to whom she gave the coin. After relating his story, he wanders out into the street, where he hears the Salvation Army playing a hymn. He joins in with his violin, and presumably becomes one of their number. C.

The Turning Point (Selig, May 14).—This film works up into a rather unique and unusual ending for this sort of a play, but it's a very serious affair for such a comedy ending. It is set very impressively, and also well acted. Charles Clary is the husband, Kathlyn Williams the wife, and their child is Frances Osman. The wife objects to her husband's neglect of his home, and by a clever ruse brings him back to good graces again. She writes a note, which he finds on the table to the effect that she and the baby have left home, and will not return. When he finds it, he contemplates suicide, but is prevented by the presence of his child, sent in by its mother from behind a curtain. He then turns the tables on his wife by spotting his shirt front with catsup, and making it appear that he had committed suicide. Thus she rushes into her husband's embrace, and they both learn how much they really care for each other. C.

The Love of An Island Maid (Selig, May 13).—It takes a very long time to tell this simple story, and the situation for which the film is made to exist is a long time in coming. Yet, while the spectator is waiting for the characters to get ready to do something, he may enjoy the beautiful backgrounds of the sea along the rocky shore, where the sea gulls are seen feeding. However, one is apt to very much condemn the rival for not getting in his bad work before, for the opportunity seemed ample, and when he finally did, there hardly seemed as much reason as there had been before. His sweetheart was the island maid, who sold souvenirs to tourists. A young man from a yacht, anchored in that vicinity, won her love through his advances. This made her turn aside from her faithful lover, even when she learned that the yachtman was pledged to another. After dire threatenings, which resolved itself into no definite purpose, the rival at last followed the young man on shipboard, while the girl was aboard, and there a struggle ensued in which both men went into the water. The girl came to the rescue of the yachtman and saved his life. When he came to pay her father for her kindness, she compelled her father to refuse the money. Hobart Bosworth is the American yachtman, and Thomas Santschi the lover of the maid. The maid herself is played by Bessie Eyton, who proves herself to be a very captivating actress.

When the Fire Bells Rang (Biograph, May 13).—This clever farce evolution recalls the story of the shepherd in the old tale, who gave the false alarm of wolf so many times that when the wolf actually came and was not forthcoming. When the opera company arrived in town a number of supers were required, and the entire fire department, barring one offended member, were hired to fill the bill. During the performance, in the course of the most thrilling battle scene, the offended member without rang the fire gong. There was a dropping of swords and spears, and, in their Roman costumes, the fire department hastened to fulfill the call, while he who summoned them went back to his room for a good smoke. The company made for a certain place, where the fire gong code had evidently directed them. Finding no fire, they returned back to the theatre, where the play proceeded from the point at which it was interrupted. A spark from the offended member's pipe as he lay asleep caught the house afire, and he was quick to ring the fire gong again. The fire department had been fooled once, however, and did not intend to be deceived again, so they continued their sham fray with zeal and zest, while with equal energy the offended one struggled alone with the flames. They found him after the show fanning himself among the ruins. It makes a very laughable situation. It is remarkably well done, and to all appearances as actual house is burned down. C.

The Furs (Biograph, May 13).—Our old standby, the farcical mother-in-law, is made to do duty again. Though the situation is somewhat away from beaten tracks, naturally the element of spite is so much in evidence that it retains the old flavor as a farce. Mother-in-law is much disturbed at her daughter-in-law's extravagances, and in the quarrel which follows she makes up her mind to leave her son's home. At this point the wife adopts a rather ingenious plan to get some furs, which had been refused her. She steals money from his trousers and buys them. She pawns them and tells him she has found a pawn ticket, trusting he will get them out. He does so, but his mother inveighs him into giving them to her.

A Soul Reclaimed (Essanay, May 16).—When the artist first met Mary she was going into a saloon. He took her to his studio, where he painted her as she should have been, a Madonna with a child, and from this supposition on his part came the reclaiming of a soul. When the picture was finished it stood before the altar of a church. Outside Mary met the artist, who took her within to see it. Here the true spirit of the painting dawned upon her consciousness, and she became a Sister of Charity. The producer has succeeded in taking out the very heart of the story, and presenting it as a very living creation of much depth and sincerity. Beverly Bayne plays the role of Mary, and she brings to it a rare imagination and sympatay. Dwight Mead as the artist, however, failed to bring a corresponding feeling to his role, and impresses one as being an actor of forced and studied delivery. The remainder of the cast is most satisfactory, and includes Walter Hitchcock as Mary's husband and Joseph Allen as the priest. Harry Cashman and many other well-known Essanay players in minor roles. It is a film of much artistic worth and thought arousing both the understanding and the emotions. C.

The Greater Love (Vitagraph, May 17).—Outlaws in conflict with sheriffs over the same girl and the question of love and duty in this respective combination have come through pictures with unusual regularity, but it remains for this producer to give an exceptionally virile and decidedly new version of this rather time-worn situation. The situation has been most cleverly devised, and resolves itself into one of the most humanly gripping Western stories seen for some time. Not only are the situations spontaneous and fresh in conception, but the actors display a decided grip and understanding of the issues of the drama. One does not know whether or not to excuse Robert Thornby for permitting himself to look so imposing as The Kansas Kid. Anyway, he did not look as bad as his reputation. His work is exceptionally good as is the work of Edna Fisher, who plays the sheriff's sweetheart. The sheriff is Fred Burns. The outlaw, who has been wounded, appears before them under a false name. He is taken in to the girl's home and cared for. He conceives a love for the girl, and a slight quarrel comes, when he learns that the sheriff is the man to claim her. His resolution to live a straight life departs, and he leaves a note behind, explaining who he actually is. The sheriff starts in pursuit with a photograph of the girl. It might be inferred at this point that he was taking it to the outlaw. The two men meet at different points on the mountain and plain, and after a dramatic fight the outlaw wounds the sheriff. He has left a note of warning on a nearby bush, declaring that one of them must die in the encounter, and since the sheriff has the girl, it is enough. The outlaw's better nature, however, overcomes him, and he returns to aid the wounded man. He takes him back to the girl, where he makes his identity known and is taken away by the posse. The backgrounds are chosen with remarkable effect. C.

The Convict's Parole (Edison, May 17).—The governor in this interesting problem story suggests a rather daring means to reform prisoners, and to do away with the crowded state of these institutions, and whether or not it is practical in just this way it makes a thoroughly interesting subject to contemplate and an exceptionally vivid drama as well. The characters throughout are all finely sustained and the cast presents Marc Mclermott as the governor, Charles Ogle as the prison warden, Robert Brower as the contractor, and John Sturgeon as the tool of the prison warden, while the convicts on parole are played by Mary Fuller, August Phillips, and Harold M. Shaw. Instead of leasing convict labor out to certain contractors, the governor of this special State decides to try the experiment of letting such prisoners as seem worthy out on a parole, that they may have a chance to prove their ability to live normal lives. The story concerns the efforts of the prison warden in a plot with a former prisoner to bring ill repute upon the prisoners thus released. The prison warden had been receiving profits with the contractor of the prison. The convicts thus released had been given employment in a theatre, and a love affair had sprung up between two of their number, when the third was drawn away by the enticements of the warden's tool. The woman went to inform the governor, and, with his secretary, watched the plotting of the burglary through the saloon window, while her lover entered and attempted to dissuade the other from his purpose. The affair was broken up by the police, and the next morning not the convicts on parole, but the prison warden and his accomplice, met justice from the hands of the governor. J.

The Eye That Never Sleeps (Essanay, May 14).—"The eye that never sleeps appears to be the eye that never wakes," was the caustic statement, according to this photoplay, that headed a newspaper article in which the efficiency of the secret service bureau was attacked. An amazing quantity of counterfeit twenty-dollar notes had crept into circulation, and the government detectives had failed so far to discover the source of the output. Then the chief sent for Mayne and detailed him on the case. Mayne obtained his first clue when a guest at his club tendered him a spurious twenty-dollar bill in payment of a gambling debt. He had the guest shadowed and discovered, not only the method by which the gang was delivering the spurious paper to their agent, but also satisfied himself as to the whereabouts of the den. It seems of a rather strained ruse, Mayne insinuated himself into the good will of the gang and later, with the assistance of two spies, effected a capture of the entire band. The chief interest of the story lies by no means in the deductive work revealed, for that is of rather a mediocre quality. It is upon the thrilling manhunt that the spectators satisfy their appetite for the sensational. Francis X. Bushman portrays the character of Mayne very satisfactorily. The counterfeiters, rather oddly, are depicted as men of low intelligence and gross natures, apparently with the purpose of affording a striking contrast with the secret service men. Here the director erred, for modern criminals engaged in this particular traffic are noted for being well groomed gentlemanly and often brilliant. Frank Dayton in the role of the head of the gang gives an excellent portrayal of the higher type of criminal, next to a defaulting bank president. The counterfeiters are played by Harry Cashman, Howard Missimere, Bryant Washburn, and Walter Hitchcock. The cast is exceptionally well balanced, and the acting is strong in this virile melodrama. J.

The Swastika (Melies, May 18).—An Indian play produced by this company rather presupposes rugged country, heated action, and primal passions. These elements as anticipated are all present, and the composition, flavored with just a suggestion of the mystic results in a very interesting and decidedly novel melodrama. The plot is unique although its possibilities have not been quite realized in this play. The scene in which Sallie is tied to the tree is not fraught with the apparent danger to the girl which one rather looks for. With the exception of the character of Young Elk, who is portrayed with an effeminacy that is difficult to reconcile with his later deeds, the acting throughout is consistent and reasonably impressive. The Indians are refused whiskey by the rancheman, and in revenge plot to abduct his daughter, Sallie, and torture her, if necessary, to attain their purposes. Young Elk, a member of the tribe, secretly loves Sallie. When he learns therefrom, of the designs against her, his deep love impels him to take a daring precaution to prevent any harm befalling her. Creeping upon the girl unawares, he rises her and engraves with his knife upon her forehead the sign of the swastika, a symbol indicating direct association with the Great Spirit. For this outrage, Young Elk is imprisoned. Later, though, when Sallie, a captive of the Indians, gains immunity from torture as a direct outcome of the barbaric emblem upon her brow, Young Elk's good intentions are appreciated, and he is granted his liberty. J.

His Lesson (Biograph, May 16).—The figure of the lonely little wife in this truthfully conceived drama is touchingly alive and pitiful. The play itself is a graphic interpretation of the oft-uttered quotation, "Love is to man but as a thing apart, 'tis woman's whole existence." Encompassed by sordid conditions, deprived of the little trifles which contribute an atmosphere to a woman's happiness and robbed by a (presumed) husband of the love which her nature craved, it was no wonder that the young wife's heart leaped in response to the sympathetic advances of a tourist who chanced to stop at the farm house. The husband observed the meeting, and in fury was about to shoot the stranger when an accusing conscience bade him halt and fix the blame where the blame belonged—upon himself. Then the enormity of his past coldness and neglect dawned upon him, and he

LUBIN FILMS

Released Saturday, May 18th, 1912. Length, 1,038 feet.

HONOR AND THE SWORD

Tom Sage, son of a millionaire, marries against his father's will Judith Dexter, an actress. He is turned adrift and gets employment at a jewelry store. One day he is intrusted with a valuable package of diamonds to take to a customer. On the road to the depot, Leon Martel, an old enemy, surreptitiously obtains the jewels, then goes to Judith and offers to give them up if she will go with him. Incensed, she challenges Martel to fight with rapiers, wins out, gets possession of the jewels, and reconciles her husband and his father.

Released Monday, May 20th, 1912. Length, 1,010 feet.

A RAILROAD ENGINEER

Tom Benson, engineer of the Nightingale, discovers that one of his passengers, a drummer, is trying to win his sweetheart, who is the train dispatcher's daughter. One day the drummer induces May to sit under the trestle for dictation. He throws a cigarette behind him and it sets fire to the viaduct. May begs him to walk the trestle and flag the train, but he refuses; she then starts herself, but fails. Being hurt, she sends her little sister across, but the child gets panic-stricken as the train approaches. Tom climbs to the cow catcher and saves the child.

Released Wednesday, May 22d, 1912. Length, 1,055 feet.

DARBY AND JOAN

Darby and his wife Joan are an admirable old couple. Minnie, maid to Lady Wilbur, married to Alfred, the coachman, commits the indiscretion of stealing a scarf belonging to her mistress. Alfred discovers the fault and in anger leaves his wife. Joan hears of the circumstance and undertakes to return the scarf surreptitiously. Pretending to sell some lace, she visits the Wilbur Mansion. In paying for the lace, Sir Wilbur drops a letter from an actress. This causes an estrangement in the Wilbur family. Joan reunites both couples.

Released Thursday, May 23rd, 1912. Length, 1,030 feet.

A BACHELOR'S WATERLOO

Clarence K. Peabody, a rich young bachelor, has an aversion to women. He flees to the country to secure peace and quietness. There he is entertained by Deacon Johnson, whose daughter Bess is a terror. She makes Peabody's life so miserable that he resolves to get away. On saying good-bye, however, they discover that they are in love. The Deacon objects, as he wants Bess to marry a clergyman. Peabody disguises himself as a minister and wins out. "Love finds the way."

Released Saturday, May 25th, 1912. Length, 662 feet.

DREAM OF A LOBSTER FIEND

Gourman, who has been enjoying lobster, beer, etc., has a horrible dream.

Released Saturday, May 25th, 1912. Length, 392 feet.

THE SPONGE INDUSTRY

A very interesting and instructive picture.

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hastened to make reparation. The revulsion which the wife had experienced toward her husband quickly changed into a wonderful love in the pathetic but joyous reconciliation that followed. The play is not only simple, earnest, and spiritually convincing, but strongly introspective. Three of the leading Biograph players portray the principal characters, which is the equivalent of stating that the acting throughout is of an excellent type.

The Katzenjammer Kids (Selig, May 17).—The fun-creating twins are seen for the fourth time in a series of escapades as amusing as the preceding ones. They shut grandpa up in the folding bed and then turn a stream of water on him. Grandpa naturally resists, and the kids receive the inevitable spanking. They next invade the parlor, where the captain is giving a piano recital, and succeed in creating chaos among the bric-a-brac and musical instruments. The picture is on a plane with the other members of this series, and ought to occasion laughter, especially for the many persons who enjoy this sort of entertainment. J.

Brains and Brawn (Selig, May 17).—It is something of a surprise to find Betty Harte, the charming little leading lady of this company, in the role of the village cut-up, which she plays very well in this rather broad farce. The trustees of the village board are at their wit's end for a solution of the teacher problem, for teacher after teacher has left through inability to subdue the fractious boys and unruly girls of the schools. So when one venerable member of this august body suggests that a college football man be secured as instructor the others hail the idea with enthusiasm. The athlete-teacher arrives and assumes his new duties. The outcome is as anticipated. The pupils become disorderly and the young half-back not only tosses them right and left, but cools the ardor of each by ducking him in the mill pond. Discipline supplants roughhouse, and the village fathers felicitate themselves upon the success of their idea. The farce is well acted. J.

Honor and the Sword (Lubin, May 18; Herald Square).—This drama compels admiration by force of its general excellence of construction and by the resolute womanly figure which it contains in the person of the chorus-girl wife. Ormi Hawley portrays the young wife with a decisiveness and a vigor that is greatly aided by her striking physique. Jack Halliday makes the character of Tom, the millionaire's son, a trifle weaker than one would naturally expect. Clarence White in the role of the fencing master, and Irving White as the father, are both excellent. Tom was in love with Judith, a fencing girl in a musical show. He called for her after the performance one evening just in time to rescue her from the violent embraces of Louis, the fencing master. Felling Louis to the floor, he hurried Judith from the building. The incident opened his eyes to the dangerous conditions under which his sweetheart must work, so he determined to marry her at once. He informed his father of his act, and received a caustic note in reply, disinheriting him. Encouraged by his staunch little wife, though, he secured a position with a jeweiry firm, while she contributed to the support of the home by giving fencing lessons. Everything would have gone well had he not, quite by accident, mislaid a satchel of gems, and had not those gems fallen into the hands of his arch enemy, Louis. The firm did not give his explanation any credence, but the bookkeeper did, and, in addition, he telephoned to Tom's father and begged him to aid his son in this predicament. The father arrived at his son's home just in time to secretly witness a thrilling duel between Judith and Louis for the possession of the gems, and her husband's honor. The wife triumphed and the father, convinced that there was one jewel whom Tom should never lose, gave the girl his blessing and congratulated his son upon the latter's good taste in wives. J.

Under the Sway (Eclipse, May 15).—Hypnotism, a topic which at present is being sadly overworked by photoplay directors, is the theme of this well-acted, although maudlin, melodrama. A charlatan, with hypnotic power, determines to shatter the happiness of a woman who has repelled his attentions. He succeeded in making her will subservient to his own and then commands her to steal from her aunt, and deliver to him, a certain pearl necklace. Imputent, in the hands of this fiend, she innocently executes his commands and yields him the gems. Her act is observed, however, by her lover, who fires at the hypnotist, severely wounding him. Despite this painful wound and his consequent exhaustion, as evidenced by his staggering, the charlatan climbs into a boat, seizes the oars with no little energy, and pulls vigorously across the bay. A storm tosses the frail craft on a distant beach, and there the wounded man is discovered by some fisherman. Fearing that death will soon clutch him, the thief gives the stolen necklace to one of the men with the feverish request that he hasten with all speed to the home of the wronged woman. The latter is, of course, exonerated, while the fearful mental tension under which she has been laboring, is suddenly eased by the hypnotist's death. The play, as rendered, is merely an episode, although it contains possibilities for expansion. J.

A Royal Whim (C. G. P. C., May 17).—The adventures enacted in this romantic farce might easily have occurred to any one of France's sovereigns, for they were all skilled in the arts of Eros. By attributing the escapade to Francis I., however, the play assumes definite time, atmosphere, and color, without suffering any injury to its impressiveness. The picture is exquisitely tinted, and like all of the previous historical subjects which have emanted from this company, has been produced with the greatest sumptuousness and infinite attention to detail. The banquet scene, in particular, reflects considerable artistry of staging, everything about it betokening gayety, from the elegantly appointed tables to the minstrels with their odd stringed instruments. King Francis I., on a hunting trip, visits a noble man friend of his. At a banquet, which the latter graciously tenders him, the king conceives a violent infatuation for his host's wife, and asks for an appointment with her. In despair, the wife seeks the aid of her sage nurse, who gives her mistress a heavy dose of a narcotic. The wife keeps her engagement with Francis, but soon after meeting him falls into a deep slumber. The king, thoroughly alarmed, carries her to her room in the castle, and then resolves to depart at once. Before leaving, though, he learns accidentally of the method by which he has been outwitted. Fortunately, he is blessed with a forgiving disposition, so he takes no offense; but, on the contrary, laughs with considerable relish over the clever ruse of which he was the victim. With the exception of the scene between the nurse and the wife, in which some stiff, exaggerated pantomime is indulged in, the acting throughout is excellent. This company is to be commended for the delightful pictures of life amid the royalty of mediæval France, to which it has from time to time introduced the public. J.

From the Lawyer's Window (Pathe, May 18; Herald Square).—The characterization with which this melodrama abounds, linked with the thrilling, although rather incomplete, plot which it possesses, makes it a picture out of the beaten track. J. W. Johnston in the role of John Stanley, the young attorney, is excellent. Charles Arling portrays the disgusting, although pitiable, figure of the drunkard with realistic terror and penitence. The production, throughout, reveals admirable direction. Particularly well developed is the scene in which Stanley accuses the bartender of the murder. John Stanley, a young lawyer, is in love with the daughter of the village drunkard. Stanley's office adjoins the saloon in which the father spends most of his time and money, and by means of a window between the two properties he can observe without effort what is occurring in the barroom. A brawl occurs in the saloon one morning, in which Stanley sees the bartender strike Canadian Pete with a wooden mallet. Not appreciating that Pete has been killed, he dismisses the matter from his mind, until the drunkard's daughter comes to him with the frenzied request to defend her father who has been unjustly accused of the murder of Canadian Pete. Having witnessed the striking of the blow by the bartender himself, Stanley hastens into the saloon and daringly arraigns the true murderer. In the scuffle which ensues, the guilty man and his pal escape, but an eye-witness in the person of Jim Farrell is held, and under cross examination testifies against his friends. The innocent father is released, and Stanley gets the girl. Later, the father, a drunkard no longer, cancels his debt of gratitude to the young attorney by shielding him from the escaped criminals, who are captured.

A Mexican Romance (Lubin, May 15).—This farce-melodrama, laughable yet tedious, ingenious yet wearisome. Pepita and Don Jose are betrothed. The course of their love runs smoothly until Dolores, the sensuous dancing girl, intrudes herself upon his attention. Infatuation for her follows, in which Pepita is entirely lost sight of. Pepita overbears her lover and the dancing girl planning to elope, and despairingly pours her tale of trouble into the ear of Don Juan, who is practically betrothed to Dolores. Don Juan importunes Dolores to retract her rash decision to elope with Don Jose. Dolores refuses, until Pepita displays her engagement ring. Then she relents and promises to assist the other. The three plot to disguise Pepita as Dolores and thus deceive Don Jose. Don Jose, in turn, has repented of his hasty decision to elope with Dolores, so arranges to attire himself as an Indian and thus terrorize the dancing girl into breaking her appointment. He is, of course, met at the appointed place by Pepita, heavily veiled. Believing him to be an Indian, she flees in horror with Don Jose close in pursuit. The joke assumes a new aspect, however, when a band of actual savages loom up over a hill, and instantly set up a war cry. Exhausted, Pepita arrives at the lodge of Dolores, and alarms both the little dancer and her sweetheart, Don Juan, by tales of Indians. Don Juan suspects the truth, and considerable hilarity ensues at the expense of Pepita. The sudden appearance on the scene of Don Jose, however, silences them, and the lovers are restored to each other. The acting throughout is excellent, but the humor has not sufficient depth to hold one's interest for any length of time. J.

The Man Under the Bed (Vitagraph, May 18).—The small brother in this film was very much disgusted with his sisters for their ungrounded fears of a man under the bed, and accordingly placed a dummy there one night, but later, when a real live burglar appeared under the bed, he turned out to be the most frightened. The idea has been developed into a most clever and amusing little comedy of child life. It is acted with much spirit, with Zena Kiefe, Adele De Garde, and Kenneth Casey in the leading roles. Charles Eldridge and Mrs. B. F. Clinton are the parents and the burglar is impersonated by George Healey. After the dummy had been placed under their bed by the small brother the sisters were not inclined to believe their senses when a real man was seen there. Their parents had been called away and the three children had been intrusted to the care of the house and the father's bag of gold. A two-story man had seen the departure of the parents, and, when they were safely out of sight, he crept in and hid under the bed of the two girls. When the eldest at last was quite sure that it was a man she assumed to have a toothache, and the two girls crept out of the room for the brother. He was sent for aid, while the elder tried to hold the man by still assuming to have the toothache, while her sister read to her. When the burglar heard the neighbors without, he made a rush for freedom, but was captured coming down over the porch. As may be seen, it is a bright little story, and it has received most careful and human treatment from the hands of the producer. The light effects are also noteworthy after the manner of the usual Vitagraph production. C.

The Pilgrimage (Kalem, May 18; Herald Square).—This lyric poem, adapted from the German, has received a most graceful interpretation in this picture. The story is not invested by nature with strong dramatic interest, but it is rich in poetic values. The plot is a delicate fabric into which love, grief, and religious mysticism have been woven in equal portions. The only marring incident is the introduction of the angel in a final scene. Few spectators believe in the physical substantiality of these heavenly beings, and, in addition, angels suffer from definite portraiture, no artist's conception of an angel coinciding with two persons' ideas of the same creature. The role of Gretchen is played with consummate charm by Lottie Pickford. Thomas Moore portrays the somewhat difficult role of William, the lover, with earnestness and conviction. Gretchen, a pretty German girl, captivates William, and a strong love soon binds them to each other. Later, William leaves his native village to enter an apprenticeship in a distant city. Before departing, the two lovers pledge mutual fidelity at the foot of a sacred shrine. Two years elapse before William returns home. With rare naturalness in photoplay lovers, he first visits his mother, before going to the home of his betrothed. Upon arriving at his love's home, however, he is greeted with the terrible intelligence that Gretchen has just died, presumably of lonesomeness. The sight of the pilgrims journeying to the shrine of the Mother of Christ suggests the thought that if he but lays his broken heart before this omnipotent figure, it will be healed. Like the blindman's vision is healed, and like the cripple's limb is made sound. He fashions a heart of wax, and devoutly places it before the shrine. Instant peace of mind succeeds this act. That night, though, an angel descends, and with one touch of her finger tips melts his heart. There is an abundance of symbolism in this little drama, and George Le Soir may be felicitated for having evolved so charming a picture. J.

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A timely and forceful drama on the fallacy of gathering great wealth.
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A Child of the Wilderness
A dramatic, human interest, heart story of the early west. One of those so different Selig Westerns.
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A dramatic and patriotic Decoration Day Story of two historic old flags, The Stars and Stripes and the Stars and Bars. A Regular Selig Feature.
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Released Friday, June 7
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THANHOUSER COMPANY
NEW ROCHELLE, N. Y.

SOLAX BURNS AN AUTO.

The Solax Company destroyed an automobile recently as a realistic scene in a motion picture. Madame Blache said regarding the apparent extravagance: "While is it not an ordinary thing to wantonly destroy an expensive automobile, still if the Solax Company believes that the plot or thread of a moving picture demands anything of the kind the matter of expense never stands in the way. The car that we used, to be sure, was a Duraeq, three years old, and its engine was pretty well out of commission. It was not beyond repair, however, and was far from being a candidate for the junk heap."

KINEMACOLOR AT CONEY.

Kinemacolor productions will be exhibited this Summer at the new Luna Park, Coney Island, and the admission will be ten cents instead of the higher prices heretofore charged for all Kinemacolor entertainments.

SALES COMPANY RELEASES.

Monday, May 20, 1912.

	Feet.
(Amer.) The Thread of Life. Dr.	1000
(Cham.) The Cashier's Ordeal. Dr.	950
(Imp) A Cave Man Wooing. Com.	1000
(Nestor) The Power of Melody. Dr.	

Tuesday, May 21, 1912.

(Eclair) Chamber of Forgetfulness. Dr.	
(Powers) For the Good of All. Com. Dr.	
(Rep.) The Old Chief's Dream. Dr.	
(Than.) On the Stroke of Five. Dr.	
(Than.) Jess (Part 1). Dr.	

Wednesday, May 22, 1912.

(Amb.) The Diamond Earrings. Com.	
(Amb.) A Country Man's Experience. Com.	
(Cham.) Mrs. Alden's Awakening. Dr.	950
(Nestor) How the Ranger Was Cured. W. Com.	
(Rell.) The District Attorney's Conscience. Dr.	
(Solax) The Glory of Light. Dr.	
(Sales Co.) Animated Weekly No. 11. Top.	

Thursday, May 23, 1912.

(Amer.) The Wandering Gypsy. Dr.	1000
(Eclair) The Beauty Spots. Com.	
(Imp) The Clown's Triumph. Dr.	1000
(Gau.) Tommy Becomes a Toreador. Com.	
(Rex) From Grass to Glass. Ind.	

Friday, May 24, 1912.

(Lux) The Smuggler's Dogs. Dr.	695
(Lux) Arabella's Flight. Com.	301
(Solax) The Knight in Armor. Com.	
(Than.) The Ring of a Spanish Grandee. Dr.	

Saturday, May 25, 1912.

(Great No.) A Cry in the Night. Dr.	
(Great No.) The Isle of Bornholm. Sc.	
(Imp) The Maid's Stratagem. Com. Dr.	999
(Imp) Views of Los Angeles, Cal. Sc.	499
(Nestor) Santa Monica Road Race. Top.	
(Nestor) Oil Fields, California. Ind.	
(Powers) The Housekeeper. Dr.	
(Rell.) Father Beauclaire. Dr.	
(Rep.) Her Birthday Roses. Com.	
(Rep.) Seeing Washington. Sc.	

Sunday, May 26, 1912.

(Eclair) Married Without Knowing It. Com.	
(Eclair) Types of the Caucasus. Edu.	
(Gau.) Two Paid There Were. Com. Dr.	
(Rex) Stars Their Courses Change. Dr.	

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Reviews of Sales Company Films

Lost Years (Rex, May 16).—For novelty of plot, combined with exceptional artistic effect, this film is a striking one. On her wedding day the bride learns of the disaster at sea, in which it was believed that her lover was lost. The shock results in a loss of memory, and every day becomes a wedding day. Meanwhile her lover has escaped from the burning ship on a raft and has found refuge on a desert island. Some years later he is rescued by a passing ship, and immediately seeks the girl who was to have been his bride so many years before. He finds her still waiting for her wedding, but she does not know him. He has grown old, while she has remained fresh and young, her life at a stand still. He shakes off the gray beard and puts on the naval uniform he wore in his youth when he went away to the Philippines, and then there comes a recognition, and with it a restoring of her memory. There is an exact duplicate of a wireless outfit on board a large liner and the message is sent in regular order in a most exciting and realistic scene during the burning of the vessel with a remarkable resemblance of a rocking steamer and the sparks from wireless machine. The explosion of the ship at sea and its subsequent burning are also wonderful scenes of mechanical ingenuity and effectiveness, while the views on the island result in some most artistic and vivid pictures. The story has also been told with much dramatic power and naturalness, and is acted with much sympathy and finish. C.

In the Year 3000 (Solax, May 17).—There is a shifting point of view in this travesty. At the outset it is obvious that the target of the humor is the new woman and her changing position in society and politics. The picture has not progressed very far, however, when the subject of the humor suddenly becomes a burlesque on the melodrama of the lurid species. Desperate Dorothy and Claudine Clare are both in love with Ravishing Robert, a youth whose name suggests his effeminacy. Robert's mother, cleverly played by Billy Quirk, prefers Dorothy, but Molly likes Claudine. When Robert and Claudine plan to elope, however, Dorothy desperately enlists the aid of a gang of cutthroats, who capture Claudine, her rival, and bear her away to a remote shed. There she is tied to a post, and a fake keg of powder is placed near her, with a time-candle upon it. In Claudine's hat and coat, Dorothy returns to her sweetheart's home and succeeds in gaining possession of this masculine prize. Claudine, in the meantime, has liberated herself, and, impelled by a premonition of what has occurred, hastens to the parsonage. She arrives just in time to prevent the union of her lover with Dorothy. Filling a bellows with red pepper, she inserts the point of the instrument in the keyhole of the parlor door and sets the occupants a sneezing. Fortune tosses the true lovers into each other's arms, and everything ends in a manner calculated to please the spectators. It is an amusing farce, but if almost at the equal suffrage movement which is sweeping the land, its shafts fall decidedly short. J.

The Haters (American, May 16).—There is some very clean and naturally developed humor in this Western farce, and, although the plot is not wholly new, one will discover a great deal in it to amuse and entertain. Three misogynists have bound themselves with vows to abstain from the society of women. Three women likewise have pledged themselves to totally ignore all members of the stronger sex. One of the woman haters falls ill with a high fever, the symptoms of which, however, are clearer akin to St. Vitus dance than the malady stated, and the doctor send for a nurse. The nurse is a man hater, but she lays aside her antipathy to men and cheerfully responds to charity's call. As one anticipates, both the man and woman are ultimately drawn to each other by love stronger than any man-created notions. Several humorous complications are introduced, and the farce concludes with a ludicrous denouement. J.

Henpecked Ike (Imp, May 18).—The old farce plot of the abused husband and the termagant wife is revived in rather an ordinary manner in this short farce. Ike's wife conducts a boarding-house, and likewise a training school for obstreperous husbands. Finally, Ike becomes tired of the work which she imposes upon him, and determines to run away. He leaves a note of explanation, addressed to his better half, sticks a bottle of wine in his pocket, and, mounting his mule, sets out. The first night spent in the corn fields convinces him that home is not so uninviting after all. With many misgivings as to the reception which awaits him, he turns the mule's head about and starts to retrace his steps. His wife, who has been lamenting his departure and rebuking herself for her harsh treatment of him, welcomes the prodigal home over with open arms and an excellent dinner, so all ends well. The principal roles are played by Edward Lyons and Louise Crolius. J.

English Stag Hunt (Imp, May 18).—A typical English stag hunt is revealed in this picture, and whether or not some of the scenes were staged, it affords a most interesting and instructive series of views. The gayly attired riders on their splendid mounts are shown gathering in the early morning preparatory to the chase. Then the start, the scenting of the quarry by the hounds, and the later sighting of it by the huntsmen are all disclosed in vivid fashion. The chase leads the pack through some charming country consisting largely of undulating hills and quaint lanes and by-paths. After a hot pursuit up the winding course of a small creek, the stag is brought to bay by the hounds, and the prey is soon theirs. So thrilling are the scenes, that one can almost hear the thrill of the horns and the yelping of the pack, as it whirls up the wind with the mounts close behind. J.

Prince Charming (Reliance, May 15).—

THANHOUSER COMPANY

EDWIN THANHOUSER, President

NEW ROCHELLE, N. Y.

An Open Letter to Independent Exhibitors:

A few days ago a number of Independent exchanges met and conspired to cancel their standing orders for Thanhouser films. The story of the why and wherefore of this political move is a long one and doesn't interest you, who simply want and will insist upon getting the service you are entitled to. The cancellation of the Thanhouser films by a number of Independent exchanges means that these exchanges will no longer supply you with the best make of Independent film on the market. Your need of the Thanhouser Two-a-week was completely forgotten. In their heedless desire to control the film business in their territory, irrespective of the rights of others, these exchanges are putting every Independent exhibitor at an unwarranted disadvantage. Ordinarily the exhibitor is too busy running his business to bother about peanut politics, but when it robs him of the feature of his program he is not going to stand for it. Are you going to stand for this gross injustice? Will you permit any exchange to deprive you of the mainstay of your program and at the same time have him ask you to pay him money for it?

We do not care to stop with any exchange's assertion that you do not want Thanhouser films. We want to know FROM YOU if you want them. If you do, send us a card saying, "I want Thanhouser films," with your address and exchange, and we'll see that you get them.

Where Thanhouser films have been cancelled, we want you to know that an exchange will be placed in that territory, handling Thanhouser films. The exhibitor is going to have Thanhouser films, despite the short-sighted, unbusinesslike attitude of some of the present Independent exchanges. No one realizes better than the Independent exhibitor the value of Thanhouser films in their effort to combat the opposition of the Licensed program, and no power is greater than the Exhibitor's voice when he tells the exchange man —"IF YOU CAN'T GIVE ME THANHOUSER FILMS, I'LL GO WHERE I CAN GET THEM."

Sincerely yours, THANHOUSER CO.

Prince Charming lives up to his title in every sense of the word in this gorgeous little flight of fancy, which has assembled together many well known little actors and actresses of the motion picture world. There is no adult in the cast, and it is a very large one, reflecting much credit on the producer for the general management and effectiveness. The film concerns the dream of a little newsboy, who has met a fair young lady in the park. He goes home, where he dreams that she is a fairy queen and he the Prince Charming that comes to woo her. It is a delightful little fantasy, with the bold, bad noble of legend who tweaked Prince Charming's nose and caused quite a scrap. Naturally the queen favored Prince Charming and the royal noses, which before stood high in the air, descended with proper humility as their possessors curtesied low before the choice of their royal queen. The production is a lavish one, and should prove pleasing not only to the youthful lover of fairy tales, but to the grown up, who may still appreciate the humor and character of it all. C.

President Incognito (Republic, May 14).—Although one is always averse to seeing the Chief Executive of our nation used as the target of common buffoonery, this farce has been handled in such a way that the President is not really involved. The humor has been well distributed throughout the picture. The actor portraying the role of Mr. Craft resembles the President most strikingly. The Rocky Gulch Republican Club reads that President Taft has left the Capitol for a tour through the West, and that he is traveling incognito. The secretary of this organization writes to Mr. Taft, requesting that he stop off at their club and deliver an address. This the President declines to accede to. Mr. Craft, however, a man who strongly resembles Mr. Taft, starts to California at this time to adjust some mining matters, and upon alighting from the train at Rocky Gulch is instantly seized by a number of natives who insist upon addressing him as President Taft. He is dragged to the club's headquarters, and there delivers an impromptu oration. The speech is strongly Democratic in its sentiment, which fact immediately wins for him the allegiance of the Democrats in the audience. A very novel means of informing the spectators of what the speaker is saying is introduced at this point in the play. It consists of a rising strip of blackboard, upon which is printed the utterances of the speaker as he proceeds. Later the Democrats render him great aid in expelling squatters from his mining property, and the story ends with a very amusing tableau. J.

Duck Hunting on Great Salt Lake (Champion, May 15).—Without question, this is one of the most pleasing instructive pictures which has been shown on the screen in many weeks. The views of the hunt are certain to stir the red corpuscles in the blood of every man who sees them. The first scene is that of the club members arriving at their lodge, preparatory to several days' outing. Then the work of cutting material for the blind, building this deceptive structure in the shallow water, and the setting out of the decoys is revealed. The hunt itself is very interesting. The shooters can be seen crouching amid the dense foliage of the blind, while vast flocks of ducks come wheeling down the wind. Some of the wing-shots executed are truly marvelous. The tone of the picture is rather marred, however, by a display of dead birds, chosen doubtlessly as a fitting conclusion to the scenes of the hunt. With the exception of this incident, the picture is highly instructive and entertaining. J.

The Convict's Sister (Lux, May 17).—This will be found an interesting melodrama acted with taste and discretion, if not always with depth, though the actress playing the leading role proves herself possessed of much imagination and power of expression. Her brother is an escaped convict, and threatens to make known the fact, if she does not give him a certain sum. In order to do this, she steals a diamond bought by her husband, and shown to guests at the house. When the jewel is found missing, one of the men refuses to be searched, because he has previously helped himself to one of the wife's photographs, and fears the discovery would incriminate the lady. He is believed to be the guilty man. The wife goes to him, however, and promises to tell the truth to her husband, but when the time comes her courage fails her. That night her brother calls to demand the sum, and in the ensuing struggle his revolver goes off. He is killed, and the sister places the case containing the jewels upon his person. Thus is the guilt, in a measure, placed where it belongs. Though the picture is entertaining its powers of reaching the vast majority are limited from its lack of quality and tone. C.

What Might Have Been (Champion, May 13).—When a friend tells her of her coming engagement, the heroine of this picture realizes that she is growing old, though it took a title to suggest the fact. She goes to her treasures, and as she takes out the relics of a few years' past, she thinks of what might have been had she married certain men. Then the story is told of the man she really loved and the accident which prevented their marriage. He proposed by mail evidently being of a bashful disposition, though the fact was not indicated. Her answer sent by a maid in a rainstorm was lost down the city's sewer. Evidently the maid was afraid to tell her of the accident, or perhaps it was just plain carelessness, as she certainly was a rather thoughtless young lady to go forth in a rainstorm in the flimsy attire she wore. Receiving no reply the young man went to Alaska to cool off his wounded feelings, but he came back again just as she had finished looking at these relics of the past and learned the truth from her. It has not the interest that it might, had some of the finer details been taken care of. C.

The Sheriff's Round (Nestor, May 15).—This film has been made an exciting and gripping melodrama of tense and lively dramatic action, and is somewhat of a departure from beaten tracks. A certain scapegoat learns, that a new cashier is on the way to fill a position in a Western bank. He boards the train on which the young man is to arrive, at a station below, calling himself an advance representative of the bank. On the arrival at the end of the journey, he takes the young man out into the country, where he is placed under guard by several Mexicans, while the scapegoat goes to the bank under his name. With his accomplices he arranges for a robbery that night. The real cashier, however, is able to escape by suddenly overcoming the guard. He summons the sheriff, and the fellow is captured after a lively and interesting set of adventures. The scenery and backgrounds are particularly good, as are the mechanical effects. C.

The Counting of Time (Nestor, May 15).—The lives of two brothers starting out with equal chances are contrasted with pointed moral and dramatic ingenuity on this film. It also has the added merit of being agreeably acted, though not possessed of as much depth and significance as might be. When the two brothers arrive in this city, both obtain positions at the same business house, but the younger is discharged. He becomes a member of an athletic club, after which he goes the downward path. The older studies law at a night college and obtains a degree. The younger becomes a champion pugilist, while at the same time his brother tries his first case and loses. More study results in greater success for the older brother, while sporting life develops degenerate tendencies in the younger. At last he appears before his brother a wreck. His father is sent for, and he is taken back to the country, to begin anew at the point where he first started out. It is a picture that arouses the sympathies, and is generally well put on, including an interesting boxing match. C.

Cupid's Victory (Nestor, May 18).—There is a humorous appeal contained in the climax of this little farce, and the plot has been, on the whole, finely executed. There seems to be somewhat of a confusion of place after the young man leaves the girl in the city. It is not clear whether he stays there or goes back to the country. He is a young lawyer, and comes to the city to see the young lady to whom he has become engaged in the country during the holidays. The girl's father refuses to accept him as a son-in-law. The young man as a balm to his wounded feelings is asked by his old friend, the justice, to take his place, while the latter is on a vacation. The young lady's father while out in his automobile runs into a town rally, and is brought before the substitute justice for fast speeding. The justice writes a note to the father, who is held before him for judgment, that if he may have his daughter to hold up his right hand, if not, three months in jail. The father holds up his right hand, but is reminded that he is only on suspended sentence. Accordingly when the young man calls the next day the father presents his daughter with his blessing. A fault, which materially spoils the fun and spontaneity of the composition, is the forced delivery of the actors and overexaggerated points in types and general business; also the fundamental fact that no justice of the peace could leave a substitute in his office. C.

What Avails the Crown (Rex, May 19).—The princess in this film proved herself first a very human person, and later when the hour of testing came she showed herself a person possessed of broad impersonal justice. Relinquishing her human desires, she returned to the more universal duties, which life demanded of her. Miss Leanord expresses the conflict in the woman's mind with excellent demarcation and subtlety, and the production in its entirety is a most even one, bringing out the various climaxes of incident and situation with delightful conviction and truth. The richness of the settings and the accessory effects also lend enchantment to the whole. When by the king's decree the princess learns that she is to marry a certain noble of her father's appointing she leaves the court to live among the peasants. Here she meets a musician. Without knowing who she is, the youth falls in love with her and a marriage is arranged. At this point her father dies from the shock of her absence, and the old nurse, determined that the princess shall keep her obligations to her people, tells the court of their queen's whereabouts. The marriage with her peasant lover is interrupted, and the princess, made queen by her father's death, goes back to the court to fulfill the obligations which fate has ordained. The last farewell visit of her lover is, perhaps, an anti-climax. It is effective, however. C.

Grandpa's Specs (Powers, May 14).—A rather old joke is the basis of this short film, and while it affords certain amusement, it is hardly spontaneous, because the idea is an old universal standby. Grandpa imagines he has lost his spectacles, while getting water at the well. A terrific search is made, but they are found at last on his forehead. C.

A Pair of Suicides? (Powers, May 14).—There is humor in this short little travesty on the whims of two romantic lovers, and it has received adequate, if not pointed, treatment at the hands of the producer. They quarrel, and each tells the other of their intention to commit suicide. Neither does so, but each believes the other has done so. While the young man is dragging the brook for the body of his sweetheart, she meets him on the opposite bank with her family, dragging the brook for his body. C.

Souls in the Shadow (Solax, May 15).—Judged by the standard of unadorned melodrama, this production satisfies and arouses the interest, but it is hardly calculated to feed a more exacting taste. A young woman evidently through the association of a man, who has a evil influence over her, falls into bad company, although she has a lover in another young man, whose exact intentions and purposes are not altogether clear. He of the mystic spell compels her to meet him in her home at midnight. In his drunken state he makes an attack upon her, and she kills him as her sister enters. This sister takes the blame of the crime, in sympathy for the other, whom a physician has declared to be afflicted with heart disease. The self-sacrificing one is arrested, and tried and about to be convicted, when the sister learns of her sacrifice, and, rising from her bed, where she had been confined since her experience, goes to the court room and exonerates her sister, and then dies from the excitement. The acting is adequate, but not great. C.

The Little Shut In (Thanhouser, May 17).—This is a decidedly clever little conception, a romance of feet as it were, for the little invalid boy, who could not walk at all, watches the passers-by from his basement window and judges their characters by their feet. Two feet, which pass by with regularity, are of special interest to him. He calls them Little Feet and Manly Feet. Sometimes they walk alone and sometimes together. He is better pleased when they walk together. At last Cruel Feet seems to come in the way, and the little shut-in cannot fathom the reason. The spectator, however, is made aware of the fact that the owner of the Cruel Feet is a wealthy, idle young man. He has engaged Little Feet, who is a florist, to decorate his home for a reception, and has forced his company upon her. This has made her artist lover angry and jealous, and so he no more walks with Little Feet. The shut-in, however, sets the matter straight by throwing a note out on the side walk, asking the owner of the Little Feet to come in to see him. She does so, and gives him the rose she is in the habit of giving to Manly Feet. When Manly Feet comes walking by with show, disconsolate tread, the boy throws out the rose, and Manly Feet comes rushing in, and decides then and there to guide Little Feet through life. The piece has been treated with fine delicacy and careful thought in its various evolutions, and all things have been made to work together for a complete and artistic whole. C.

Niagara, the Beautiful (Thanhouser, May 14).—The title is well chosen, for it shows the falls and its surrounding beauties in very complete and artistic scenes. C.

Jilted (Thanhouser, May 14).—There is plenty of novelty in the way of background in this film, for the young lady concerned enjoys herself here in the North with skating and other Winter sports and then goes to Florida. On the way there her life is saved on shipboard by a sailor, who rushes into her rocking cabin just at the crucial moment. On her arrival at Florida, she writes back to her lover, that she must say good-by forever, as she feels in duty bound to marry the man who saved her life. It is not clear that the young man from the North ever received this letter. When she returned he called upon her, and the sailor also called at the same time. He sent a note before, however, which read: "I am downstairs with the girl I love. Please don't marry me for saving your life. I prefer the one I've got." After this naive "come-back" on the girl, it is not hard to imagine where she sought balm for her wound. C.

The Other Wise Man (American, May 13).—While the exact purport of a number of scenes in this play are not altogether clear, it makes an interesting film, generally speaking. The wise man of the village has the confidence of the inhabitants, and he forms a partnership with a "con" man, with whom he expects to fleece his friends. He covets the property of one young girl in particular, but he is prevented from injuring both this girl and his townsmen by the arrival of a confidence man from the East. The latter falls in love with the young girl, and eventually exposes their game, and while the others are rolled out of town, he departs on the train, declaring that he will come back after the girl when he has made good. C.

Animated Weekly, No. 9 (Sales Company, May 15).—The two most interesting subjects treated by this issue of the *Animated Weekly* are unquestionably the cornering of the auto-bandits in the Choisey le Roi, Paris, and the inauguration of Doctor Hibben, the new president of Princeton University. The first reveals the dynamiting of the barn in which these dare-devil criminals had sought refuge, and their capture by the Paris police force—a series of intensely thrilling scenes. The second includes views of the parade of the faculty and students, attendant to the inauguration exercises, and several excellent pictures of President Taft, Doctor Hibben, and their respective wives. Other topics of interest treated are: The last voyage of the *Titanic* as she left her dock at Belfast; the arrival of the funeral-ship, *Mackenzie Bennett*, at Halifax, and the removal of the bodies of lost passengers to a temporary morgue; the Paris horse show, in which some of the choicest hats and gowns are displayed as well as good horse flesh; the presentation to the boy scouts at Jersey City of a set of honorary colors; the annual bench show at Washington, D. C.; the razing of two chimneys in Berlin with one charge of dynamite; the arrival of the cross-continent car, Pathfinder, from Los Angeles; a convention of the Kentucky picture men; a visit to Paris by the English churchman, Father Vaughan, and a review of Canadian troops by the officials of Canada. J.

Jim's Atonement (Imp, May 13).—It is rather difficult for one to accept the plot of this photoplay. The false suspicions of Jim, the central figure, are founded upon trifles, light as air, and he must obviously have been an inordinately impetuous young husband to have committed the deed into which his hasty judgment led him. If a spectator has the ability, however, of being able to pocket his sense of proportion throughout the progress of a picture, he will doubtless discover in this melodrama much to entertain him. Jim, a surveyor, has a wife who is very devoted to him, so when one day she discovers an old print of her husband, taken when he was only a small boy, she determines to have it secretly enlarged as a surprise for him. Instead of attending to the matter herself, she enlists the services of her husband's chum, Frank. She and Frank have frequent consultations on the progress of the picture, several of which Jim chances to see. When, however, he observes Frank directly hand a photograph to his wife, he is convinced beyond doubt that improper relations exists between them, and at the first opportunity endeavors to murder his chum by knocking him over a precipitous cliff. Hastening home, he learns from his wife the actual nature of Frank's intimacy, and filled with regret he dashes back to rescue his friend. This he speedily accomplishes, although one is astounded at the rapidity with which the exhausted man recovers. The play is very well acted, but is marred by a rather incredible plot. J.

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For Shipment June 1

"THE CRISIS"
Shipped May 15

"THE POST TELEGRAPHER"
Shipped May 1

"BLAZING THE TRAIL"
Shipped April 15

NEW YORK MOTION PICTURE COMPANY
261 West 19th Street New York City

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY — The Spanish Cavalier; Out of the Deep; Treasure Island
NEXT—The Passion Flower—May 29

ASHLEY MILLER — Billy; Every Rose Has a Stem; The Convict's Parole
NEXT—Their Hero—May 21

C. JAY WILLIAMS — Blinks & Jinks, Attorneys-at-Law; Aunt Miranda's Cat; A Personal Affair
NEXT—The Artist and the Brain Specialist—May 23

WARNING!

To Managers of Moving Pictures and Theatres, and to the General Public at Large

I have been informed that certain individuals are offering for sale rights to produce certain character pictures of Mr. Nat C. Goodwin, claiming authority therefor.

Notice is hereby given that the GENERAL FILM PUBLICITY AND SALES COMPANY, of 143 West 45th Street, New York City, whereof H. A. Spanuth is president, is the only film firm that has the exclusive right to produce or use the films with the character pictures of MR. NAT C. GOODWIN, in "OLIVER TWIST," or in any other character, and that any manager that will attempt to produce the character picture of Mr. Goodwin other than the duly authorized concern hereinbefore mentioned, will be prosecuted according to law, and that an application is about to be made to the Courts for an injunction to restrain the said individuals from offering for sale or to produce and book the said character pictures of Mr. Goodwin in a play called "Nathan Hale."

Dated, New York, May 11, 1912.

HERMAN L. ROTH, Attorney for Nat C. Goodwin,
1493 Broadway, New York City.

Powers Picture Plays

"THE WHITE BROTHER'S TEXT," For release Tuesday, May 28. *Our First Mexican Story*

"HIS SECOND WIFE," Release of Saturday, June 1. *A Drama of Domestic Life*

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STUDIO GOSSIP.

LILY BRANSCOMBE, leading lady of the Essanay Eastern company, is quite at home in the water, being a swimmer and diver of no mean ability. Miss Branscombe comes from Australia, where all the school children are taught the art of swimming. "Pop" Baker, comedy producer of the same company, is now preparing a scenario in which Miss Branscombe will have full scope to display her accomplishment.

PETER M. LANG, now with the Lubin players, had an important stage career before becoming a picture player. He was the original Guy of Gisborne in Robin Hood and was leading comedian support with Francis Wilson in comic opera. Later he was leading comedian with Corse Payton's Brooklyn company.

LLOYD B. CARLETON is one of the most important directors of the several Lubin Stock companies. He is a man of wide experience both in dramatics, literature and travel. The director of a production is seldom known or heard of. His name is never in print, yet he is the chief maker of the picture. Mr. Carleton is a master of stage mysticism and has been associated with such well-known people as E. S. Willard, Annie Russell, Maude Adams and other stars of the Charles Frohman management. One of Mr. Carleton's achievements was a flying trip to Australia to produce Peter Pan. He boarded a ship at one day's notice, and with little preparation made one of the biggest successes of the Frohman management. With the Lubin Manufacturing Company he has selected the dramatic work, and many of that company's successful photoplays are the result of his able and finished direction.

GEORGE O. NICHOLLS, director with the Thanhouser Company, has resigned from that concern to affiliate in the same capacity with the Bison Company. Before coming to Thanhouser Company Mr. Nicholls was long connected with the Biograph.

G. M. ANDERSON, director of the Essanay Western Stock company and creator of the well-known role of Broncho Billy, escaped death during the taking of a subject entitled Broncho Billy's Bible, said to be one of the best of this series and booked for release June 1. The climax of the picture is a thrilling hand-to-hand struggle between Mr. Anderson and Frederick Church, playing the heavy, on the very edge of a precipice. This scene was rehearsed a number of times without mishap, and Mr. Anderson had stationed the camera-operator across the chasm in a splendid position for the filming of the struggle. Realizing the importance of the scene, Mr. Anderson ordered it rehearsed once more. After the preliminary incident of disarming Church, Anderson grappled with him and the two began their struggle. The business called for a quick break on the very edge of the precipice in which both men spring back for a breathing spell, then again clinch. Mr. Anderson called for the break while his back was to the chasm. Both men sprang back, then Church screamed with horror at seeing Anderson stumble, fall heavily and disappear over the edge of the precipice. Sick with fear, Church fell on his face and peered over, then gave a shout of joy, for a large protruding tree-root, some four feet down the side of the cliff, had saved Anderson's life and he was clinging desperately to it while his body hung suspended in mid-air. A rope was hurriedly procured by Church and the camera-operator, and Anderson was pulled over the edge of the cliff to safety, suffering only from the nervous shock and painful lacerations about his hands. Nothing daunted, however, Anderson pluckily sent the camera-operator back to his place and took the scene.

C. B. HOADLEY is now connected with the Powers Company to fill the vacancy caused by the resignation of W. Giles Warren.

WESTERN FILM MEN DINE.

Melvin G. Winstock, general manager of the People's Amusement Company, presided over the meeting of the Portland Ad Club at the Multnomah Hotel, Portland, Ore., and presented a series of speakers who reviewed the growth of the moving-picture business. R. H. Earle, representing the Pathe Weekly, gave a practical demonstration of operating a moving picture camera, and H. C. Stevens, general manager of the General Film Company, described the methods of distribution. D. Solis-Cohen spoke upon the educational influence of the moving picture, and a message was read from F. H. Rothchild, president of the People's Amusement Company, who had been invited to attend the luncheon. Mr. Rothchild thanked the ad men and expressed regret at inability to attend their luncheon.

The Peril

Here Comes "The Peril"

Copyrighted 1912, Imp Films Co.

It is a 1000-foot feature, absolutely different from any Decoration Day release ever produced. King Baggot and a strong supporting company at their very best. If you don't begin to ask for it now you may not get it at all. Released Thursday, May 30th

"The Thirst for Gold"

Copyrighted 1912, Imp Films Co.

Another of those magnificent Western mining Imps. There hasn't been a mediocre one in the whole series thus far, and there isn't going to be! This one has the real "punch" to it. Released Monday, May 27th.

Baggot in a Screaming Split

"Up Against It"

Copyrighted 1912, Imp Films Co.

This is not only a "split" reel, but it tells the story of a split pair of trousers. King Baggot goes into society and rips his panties. Then the fun begins. If you don't scream with laughter at this film, you've got a wooden Indian lashed to the mast. On the same reel we release "THE ART OF SILVER PLATE MAKING," one of the most interesting things you ever saw. Secured by special grant from the makers of the famous Sheffield Plate. Released Saturday, June 1st. Get it!

Imp Films Company

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Carl Laemmle, President.

FOUR MORE PAGES ADDED TO THE "IMPLET," making it bigger and better than ever. Are you getting it EVERY WEEK. If not, why not?

RAINEY OFF AGAIN.

Paul J. Rainey, whose African hunt pictures are being shown at the Lyceum Theatre, will sail a week from to-day on the *Mauretania* with Carl Akley, of the American Museum of Natural History, on a hunting expedition in Africa. From Africa they will go to India to hunt tigers. It is understood that a motion picture camera man will be taken along.

MOTION PICTURE NOTES.

At Hannibal, Mo., the New Star, the Majestic, the Rex, and the Princess entertained fair business May 6-11; bills and pictures good.

May 14 was Summer Opening Day at the Bonita, Knoxville, Tenn. Enlarged seating capacity, extensive interior decorations and a new screen add much to the comfort of the theatre. First run Licensed pictures are shown to the best advantage with appropriate music. O. C. Post, its manager, has done much to elevate motion pictures in Knoxville, and is always alert for new improvements.

O. F. Hall has been appointed manager of the new Prince motion picture house in Jacksonville, Fla.

Wheaton, Ill., has a very nice motion picture theatre with a capacity of about 250.

Manager Beyerstedt, of the Dream Theatre, Winona, Minn., reports capacity business during past ten days. Among the films featured were: The Post Telegrapher, The Crusaders, The Cry of the Children, The Death Ship.

A $15,000 picture and vaudeville theatre will be erected at once at Lewiston, Idaho.

The Coming of Columbus is the feature film at the Casino, Spokane, Wash., May 16-22.

Harry Heilman, manager of the Fairyland Theatre, Albany, N. Y., has resigned, and will accept the management of the Longwood Theatre, Longwood Avenue, New York city.

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REVIEWS OF SPECIAL FEATURES

(Continued from page 27.)

story of a frontier preacher who has a wayward son, whom he hopes to reform by taking him to new scenes. The young man makes promises, but falls by the wayside even before his parents have reached their new home, where the father is preparing to spread the light of the Gospel. In angry despair the father banishes the boy and bids him go his way. After a night of revelry at a saloon along the road, the son determines to try to reform once more and follows after the family, his progress being hastened by discovery that the Indians are on the warpath. He arrives in time to warn the settlers at his father's new home, but his unrelenting father gives him a cold welcome. Then the Indians attack, and, while the parson joins his flock in fighting off the assailants, the son, aroused to manhood by the crisis in his life, goes forth alone to summon aid. He reaches the soldiers after a strenuous journey and brings them back in time to save the settlement. Then the father relents and the wounded son is readmitted to the family circle. The thrilling scenes are handled in a masterly way by Director Ince, who has developed a remarkable capacity for conceiving and executing large and impressive movements, which he accomplishes in such a way that the central thread of the story is never lost in complications, while the big backgrounds and numerous characters are disposed with due regard to complete realism.

ESSANAY'S COMING MASTERPIECE.

The Essanay Company's film masterpiece, The Fall of Montezuma, a Tale of the Conquest of Mexico, which is now in preparation, will be released in three reels. The subject is as yet in the first stages of creation, but it is intended to make it a gigantic pageant. Naturally, any attempt to present the entire history of the conquest of Mexico by Cortes would be out of the question. The Essanay Company has therefore attempted to present only the important incidents dealing directly with the overthrow of Montezuma, at the same time weaving a love story into the pageant. Every effort is being made to make the production historically correct.

NOTICE FROM VITAGRAPH CO.

May 18, 1912.

TO WHOM IT MAY CONCERN:

The Vitagraph Company of America hereby takes occasion to notify those concerned that Charles L. Fuller, at one time employed by this company, had no authority whatever to secure money in our name. He is not now in any way connected with this company, and has not been since the 25th of January, 1912.

THE VITAGRAPH COMPANY OF AMERICA.

WESTERN FILM MAN IN TOWN.

James V. Bryson, manager of the Laemmle Film Service branch in Minneapolis, is in New York accompanied by his wife. They paid THE MIRROR office a pleasant call. Mr. Bryson reports the motion picture business thriving in his territory.

THANHOUSER STARS ALMOST DROWN.

Tragedy almost stalked in on the Thanhouser Stock company producing Jess, when a wagon containing Marguerite Snow and James Cruze was overturned by the swift current while crossing a stream. Not only is there the present printed record of the incident but there is a film record: a Thanhouser camera man happened to be churning away at the moment, and the incident is reproduced in Jess.

SILK HOSIERY.

Well appearing clothes are absolutely essential to the successful actor or actress. On the stage many shortcomings are condoned if the player is fittingly and neatly attired, while off the stage his appearance is closely scrutinized by the engaging manager to whom application is made for a position. Hosiery plays an important part in one's get-up, and to assist all in at least being properly fitted in this direction the Triple-Wear Hosiery Mills, 112 South Thirteenth Street, Philadelphia, makers of silk footwear, are selling direct to the consumer at prices within the means of all. Wear and looks are the qualities which recommend this hosiery and make regular customers of its wearers.

ACTORS' FUND HOME DAY.

Last Sunday was the annual visiting day by the Board of Trustees to the Actors' Fund Home on Staten Island. Daniel Frohman, the president, was accompanied by F. F. Mackay, vice-president, and several of the recently elected trustees, including Samuel A. Scribner, Milton Aborn, Hollis E. Cooley, J. J. Armstrong, and Walter Vincent. Among the other officers were Harry Harwood, Milton Nobles, Charles Dickson, and W. C. Austin, assistant secretary of the Fund. Accompanying the president were his family and a party of friends, including Mrs. Joseph R. Grismer and Mrs. E. Biardot, who sang several songs. After an inspection of the house and grounds, luncheon was served. Later, in the drawing-room, the guests of the home and the friends and families of the officers assembled. Addresses were made by Mr. Frohman, Hollis E. Cooley, Milton Nobles, and F. F. Mackay. In the beautiful May weather the home and grounds were an attractive sight.

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LETTER LIST.

WOMEN.

Atkinson, Maude, Daisy I. Anderson, M. Acker, Darthea Antel, Lillian Alvord.

Barry, Elinor, Mrs. Mary Bowers, Pauline Bradshaw, Edna Blair, Josephine Barlow, Bettina Bruce, Florence Burroughs, Helen Byron, D. Beerimo.

Countiss, Catherine, Mrs. Chas. Craig, Rosemary Carlton, Della Clarke, Hattie Carmontelle, Mrs. Hugh Cameron, Rosamond Carpenter, Kalen F. Carter.

Dupont, Mayma, Louise Dunbar, J. Davis, Mattie De Lamar.

Perry, Minnie, Marion Finley, Carrie Friedman, F. French, Jean French.

Graham, Gertrude, May Gunderman, Mrs. Geo. A. Goulding, Sally G. Gordon, Marjorie Gleason, Herbert, Lillian, Victoria Hogben, Mrs. Fred House, Henrietta Housen, Juanita Hooper, Georgia Harvey, Edna Hooper.

Johnson, Nora F., Helen G. Judson.

Kittie, Mother, Helen Keers, S. Kinaston, Mrs. D. Kean, Lydia Knott.

Langdon, Marion, Minnie Lee, Grace Lind, Florence A. Lawrence, Clara Ludwig, Adele Leonard, Marion Leonard.

Mitchell, Norma, D. Mero, Flo Martyn, Irene Moore, Leigh Morrison, Nora McGahen, Louise Mackintosh, Bessie McCoy.

Nye, Franklyn, Mrs.

Odell, Doremus, Elita P. Otis.

Personi, Camille, Charlotte Paula, Anna Pomeroy, True Powars.

Ryerson, Helen, Helene Raymond, Mrs. M. O. Reno, Ann Raymond, Genevieve Reynold.

Stone, Laura.

Vivian, Richard, Louise Vale.

Wentworth, Adele, Files Whiteside, Eva Welch, Isabelle Winloche, Jean Ward, Frankie Wilson, Clare Weldon, Helen Ward.

MEN.

Ambros, Frank C., Ivan Arbuckle, John R. Arlane, J. Allenton, Geo. Addington.

Belmont, Jos. T., Jack Barry, J. E. Bernard, Walter C. Bellows, Ralph S. Brett, Ralph Beals, Arthur Behrens, Walter Beck, Frank Bennett, J. F. Burke, Geo. B., James Brophy, J. C. Brommell, Jack Bryce, Ned Baker, Francis A. Bower, W. W. Blair.

Conbours, J. A., S. H. Curlers, Hal Castle, B. W. Cassidy, W. L. Campbell, Robert Collier, James Cunningham, Preston W. Crewe, Frank Currier, John Connor, Sterling H. Cheseldine, W. W. Cohill.

Doherty, Chas. E., Alf. Deery, James K. Dunseith, Maurice Darcy, James Doyle, Bryce Desmond, Lew Dockstader.

Edwards, Julian, Willis Evans, H. E. Eikas, Foster, F. J., Willa Fevler, Dick Ferris, N. H. Ferris.

Gilkyan, J. M., Geo. L. Graves, Clarence Geldart, Wm. L. Gibson, H. J. Ginn, John Glendinning, H. E. Gibbs.

Hart, W. R., Jack Harford, E. H. Humphrey, Pat Hale, Fred B. Hoadley, Tommy Hayden, Shelby Hull, Louis Heron, Avery Hopwood, Lew Hoffman, Fred Hallen, Geo. B. Hare, Jack Hayden, Geo. Harkins, Jos. Howard.

Karl, Walter, Leon Kussel, Geo. Kelly, Jas. Kennedy, Alfred Kranz, Alvin Kimball, Frank Kliday.

Lyle, R. S., Robert Lawrence, Frank G. Losey, Harry Linkey.

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